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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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The Origin of the Crook.

All the magnificent spectacular pieces that have made Niblo's Garden celebrated over the world, may be referred, as to their birth, to the great production of the queer but effective, weird yet ridiculous, farrago of noise, nonsense and glitter that was shown for the first time to an astonished audience in 1866 by Messrs. Jarrett and Palmer, and caught on, as the slang is, as never anything caught on before. After a long and brilliantly successful run, other spectacles were put into its place, such as *The White Fawn*, only to be withdrawn for the revival of the *Crook*, which, like the *Phœnix*, seemed to have an indefinite power of self-production, and the author, the artists and the managers all grew rich by means of this very insignificant play, which had not one feature of originality, not one spark of genius, to recommend it, but which lived solely on its accessories. It was truly a goose that laid golden eggs, and though the old bird has grown somewhat barren now by reason of age, she can lay an egg or two yet when well nourished and cared for, as the Kitalfy Brothers can testify.

To the author, however, the eggs were as naught, although by them he rose from the low estate of a struggling Cincinnati lawyer to the pomp and pride of a well-to-do gentleman, with "two gowns and everything handsome about him." It was the bird herself he loved, with all her imperfections on her head, and he died in the firm belief that the adventitious frippery of spectacle, dance, music and dress that invested his goose were but needless encumbrances, and that the old bird was the magnet that drew the crowds to Niblo's every time she cackled. The writer remembers once meeting him in Broadway in the first week of success. He was going to Niblo's to draw his royalty, and was in a very sour frame of mind; in fact, his soul was disquieted within him and a heavy disgust preyed upon his spirit. He said: "I am going to draw my money, but I hate to do it; to think of my beautiful play being spoiled by all those French dancers who wheel about and turn about like fifty Jim Crows. It makes me sick; I'd almost rather not have the money." "Oh, no! you wouldn't," the writer replied. "Money is a very pleasant thing to take, and in allopathic doses, too." "Yes," quoth he, "but my play would have drawn twice as much without all the meretricious trumpery that Jarrett and Palmer have bedizened it with. Those dances only keep decent people out of the house." Truly, parental vanity is a thing of wonder.

Now, the origin of The Black Crook "was on this wise," as Bunyan quaintly says: Somewhere about the year '57, a gentleman was managing an English opera company in the South and West, and in the way of business came to Cincinnati, in which city, notwithstanding the financial panic that was at that time agitating the country far and wide, the company, chiefly through the beauty and talent of the prima donna, Rosalie Durand, caught the public taste and drew full houses nightly. One of the staunchest supporters of the company and most ardent admirers of the pretty prima donna, was a young lawyer, by name Charles Barras, whose constant attendance and evident interest in the performers soon brought him acquainted with the management and the artists. One of the most frequent and favorite operas in the repertoire was Weber's *Der Freischutz*, and the wild, weird music and uncanny events of that operatic nightmare took Barras' fancy mightily. One day he appeared at the Burnet House with a roll of MS. under his arm, which he proposed to read as a libretto for an opera to be set to music, and to be the "music of the near future," and the pactolus from which the manager's fortunes were to be filled full. With the usual irony of fate, it proved so to him, although not quite in the way he expected. The manuscript was read, and lo! The Black Crook! In vain it was pointed out to him the resemblance to *Der Freischutz*. In vain it was insisted that the incantation scene was identical in both books. Barras could not see it. He argued that he had as good a right to use the wood demon, Samid, the owls and other monsters, the blood and moon, and all such fitful fancies, as anybody else—in fact, that they were common property and not patented—and was mildly huffed at the manager's refusal to collaborate. At each return of the company to Cincinnati, Barras would urge his great work, but the director was obdurate. He came to New York, where he found fame and fortune in his *Black Crook*, coupled, however, with the constant regret that "those French dances had ruined his beautiful play."

Thus to some men comes fortune in their own despite. Barras cursed the French dancers who made him rich. Sothern refused the part of Lord Dundreary, which raised him from a bad stock actor to a brilliant star, and was only forced to play it by dire necessity. And to their latest day both held to their opinions—the one that *The Black Crook* was a great poetic play, the other that *Hamlet* was lost to the stage when Dundreary usurped his place.

Sardou and America.
Victorien Sardou eases his mind in regard to the piracy of his plays in this country and states his views on the subject of an international copyright law in an interview with the *Herald's* Paris correspondent. The distinguished dramatist is delighted to learn that there is some hope of Congress making a law which will give a French author the same rights in America that an American author en-

tion of his works were paid on but one play—
Patrie—and these amounted to less than \$600

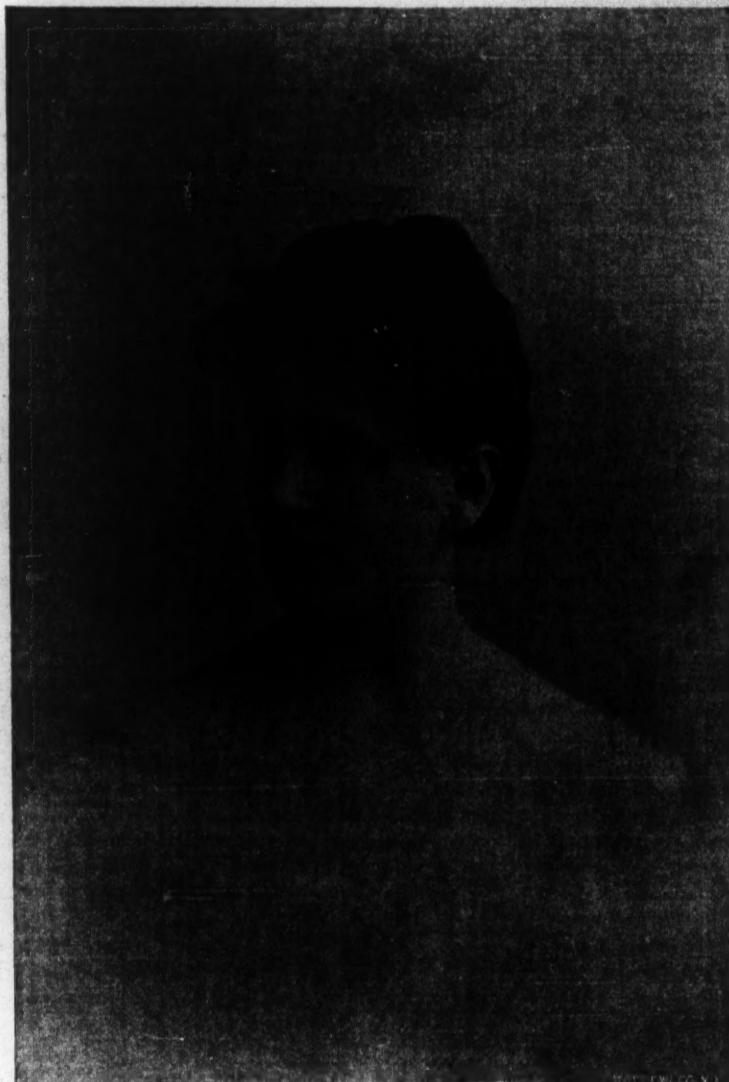
all told
Now let us stop for a moment, before proceeding to discuss some other portions of the interview with the President of the French Authors' Society, and inquire into the merits of his severe criticism of American honesty. The period during which he received no royalty was marked by the prompt publication of his works in Paris. He evidently considered our territory of no more value in the dramatic sense than Honduras or Hindostan. He was willing to forego the privilege of selling protectable plays in MS. to managers who were willing to buy them in order to grasp the royalties accruing from the sale of the printed books in France. The only customer who approached M. Sardou about that time and bought for a large sum the rights of a play in MS was compelled to

for Daniel Rochat. Fedora has cost Fanny Davenport no less than \$16,000. Over twenty thousand dollars for the American rights to two plays is quite a tidy sum, and so long as he uses proper precautions and continues to compose marketable dramas, we do not see why M. Sardou should cherish bitter feelings or complain that he is injured by the absence of an international copyright. *

For example, he has placed the disposal of Theodora in the hands of an agency here, and it will no doubt fetch a fine figure if a manager can be found who is willing to risk the large amount entailed by a production on the magnificent scale of the original performance in Paris. The "Franco-American Agency" is the concern to which M. Sardou has entrusted Theodora. He says they are to translate it and bring it out in the United States. They are to obtain a copyright for the MS. in their own name, and this the author thinks will guar-

Nathai. He is tolerably well known, but so prominently or so favorably as to wish for the business manager of the agency that is to negotiate the rights of dora and other works by French authors. A year has not passed since Mr. Nathai was based by an troupe of opera singers whom he engaged for a short time, a troupe

fercely and indiscriminately drawn, for the pauper salaries due to Mr. Nathal, it may be observed, promises which were not kept, the device failed and the players obtained money, he gave some of them, were promptly repaid when he died. We believe that Mr. Nathal paid all of his obligations. The "French Agency" may have wished to bury, and we suppose that the French Authors' Society has investigated its responsibility. At the time, the author of "Madame Bovary" had but little faith in a concern whose managing director, as shown by Mr. Louis Nathal the son, was a well-known obscure opera singer who did not seem to be over 40.



ROSE LEVERE.

joys. He also notices a strong tendency in our law courts to construe so as to protect the rights of authors. He was particularly encouraged by the decision in favor of Agnes Ethel respecting her property, *Andrea*. In his opinion the judgment was a most fair one. M. Sardou neglects to say how fair was his own treatment of Miss Ethel in connection with that play, which he permitted to be published in direct violation of his agreement with that lady, thereby opening the way for a number of piratical versions and bringing about the litigation to which he makes reference. Had *Andrea* been preserved in MS. form, according to the terms of its purchase by Miss Ethel, it is unlikely that she would have had to defend an invasion of her rights. But M. Sardou is not at all reticent concerning the wrongs he has personally suffered at the hands of unlicensed appropriators. He claims that previous to 1880 royalties for the representa-

undertake a legal fight for the protection of her property because he had broken faith with her and given Andrea to the public through a publishing house. The *Pattes de Mouche* and *Dora* were acted at Wallack's; *Seraphine* and *Fernande* at the Union Square, and *Nos Intimes* and *Fernande* at the Fifth Avenue, none of the managers paying M. Sardou a penny for them. And why should he have expected to receive royalties for these productions when the same material was at the service of anybody who wished to make use of it, and the playwright himself had by his own greed or folly abrogated whatever rights he might be able to convey in an unpublished play to an American buyer. Since M. Sardou discovered that our managers were able and willing to pay liberally for works which were really his to sell, he has wisely held them in MS. for a sufficient time to give them a tangible value. Manager Palmer paid a large price

antee his rights. They bear all expenses, find a purchaser and give one half of the net yield to the dramatist. The same arrangement will probably be made with all the members of the French Authors' Society by this wonderful "Franco-American Agency."

A circular of the agency, whose full title is the "Franco American Agency for Dramatic Literature (limited)," setting forth its objects and functions, lies before us. It claims to have for sale original French dramas and comedies for standard stock companies—enough of them apparently to supply every theatre and manager in the country. It has an office on Union Square, an array of legal counsel, a president and board of directors (with foreign names), literary director and a business manager. We scan the list of officials in vain for a name that is a known in theatrical circles, until we come to a director, who is also business manager, and then we are confronted with that of Louis

to roam about, sounds the same as to be astonished. There is nothing gained by pronouncing want as want, nor in talking about the poll of the head as if it were the slang for Mary. Nobody ever says "coaver your haund" except a Scotchman, and yet if one says curver, why not say ruver instead of rover? We say duv for dove; why not stuvs for stove? We pronounce move, moove; why didn't we call love, loove? The task is fit for Sisyphus. The more we try to reform spelling the less we succeed, and we had better take things as they are "than fly to others which we have not of." Had we, like the French, an academy of learned men by which such important points might be settled, we should do well; but, in default of that, the custom of good society is our only guide, and we had far better trust to that—indefinite though it be—than to our faith and dislocate our parts of speech by listening to the illogical conceits of cranks.

THE NEW YORK MIRROR.

At the Theatres.



David Belasco's Valerie, an adaptation of Sardou's Fernande, was produced at Wallack's Theatre on Monday in the presence of an exceptionally brilliant audience. It seems as if the women of society kept their best gowns and bonnets to show at *premieres* in this house, for, save at a fashionable church on Easter Sunday, we know of no place where such a stunning array of fine raiment is to be seen than at a Wallack first-night. Valerie's production created no more interest than did the reappearance of Mr. Wallace in one of the parts. The veteran was welcomed in a most enthusiastic manner, and whenever in the course of the performance opportunity offered to applaud his efforts, the house grasped it. The piece was favorably received, and the audience appeared to regard it as a success. On account of the large claque that made itself heard in and out of season, often interrupting the movement of the play, there was some difficulty in discovering the real temper of the gathering. The public can do their own applauding; they do not require, nor will they follow, the leadership of a legion of ignorant people, whose demonstrations are often absurdly ill-timed and of course always fictitiously enthusiastic.

Mr. Belasco has altered Fernande a good deal, and he deserves the credit of having converted work that twice failed here into a drama acceptable to the taste of our playgoers. In accomplishing this, however, he has weakened the *motif* of the story and robbed Sardou's piece of its artistic symmetry. Valerie is in three acts. In Act One Sir Everard Challoner confesses to his *fiancée*, Helena Malcolm, that he does not love her, that his heart has capitulated to a young girl, Valerie de Brian, who, under the name of Maria de Liniere, is beneath *Malcolm's* roof. Helena is in a towering rage of vengeance, and knowing that Valerie is the daughter of a French gambling-house keeper who it is thought committed a murder, plans to bring about the union of Sir Everard—who is proud of his family's scutcheon—with this girl and then make known to him the stigma upon his name. In Act Two the young people are wedded, Valerie supposing Sir Everard knows and overlooks her antecedents. Sir Everard in reality knowing nothing at all about the shadowy side of the De Brian history. Helena prepares to expose the bride's past and gloat over her recreant lover's discomfiture, but she is thwarted in her purpose by Trevillian, a good-natured man-of-the-world and everybody's friend, who after a wrestling match thrusts her from the room and welcomes the returning bridal party. In Act Three Sir Everard finds out that it was his father who was murdered in the Count De Brian's gambling hell and he bids his wife farewell. Valerie goes crazy for a few minutes and Helena is touched to the quick by the misery she has accomplished. She relents and becomes Valerie's friend. It is found that old Challoner was not killed by Valerie's father, but by an *habitué* of that worthy's place, and so Sir Everard forgives his wife and takes her once more to his bosom.

The character of Helena is pitched throughout in a false key. In Fernande her prototype was demi-mondaine, and this fact gave reason to her desire for revenge against the man who casts her off. No respectable Englishwoman would conduct herself in the irrational manner that Miss Malcolm adopts. The artificiality of the part was emphasized by Sophie Eyre, who was coarse, clumsy and noisy. The audience appeared to like her unrefined exhibitions of impotent rage, and so there is naught for us to say except that the taste of playgoers who will accept as a substitute for an emotional woman of fashion a well dressed fishwife, is decidedly deplorable. The role of Sir Everard was assumed by Kyle Bellieu, who did not invest it with the slightest touch of feeling or naturalness. Sir Everard is probably intended for a hero, but in reality he is a blackguard. He discards a woman he has asked to be his wife and then flaunts his love for another woman under her nose. Mr. Bellieu is very tiresome with his Irvingisms, his affectations, and his incessant posing, as who should say "Look at me, I am very beautiful, and don't you forget it." Mr. Wallack, as Walter Trevillian, the easy-going barrister, was perfectly at home.

He has several amusing comedy passages with a jealous but easily wheedled wife, and though he was delightfully breezy, Ivan may have made a hit by his clever performance in the part, a ravid young nobleman. An actress was charming in the title-role. Her accent was delicate and natural, and the several scenes was prompted by a frank and sincere feeling. Miss Robe of undoubtedly worth, and her per-

sonation of Valerie was by far the best feature of the whole representation. Helen Russell was sprightly as Julia, Trevillian's suspicious spouse. Mme. Ponisi, Dan Leeson and Harry Edwards, of course, were painstaking, although their talents were bestowed in small and ungrateful parts. After the second act the principal members of the company and Mr. Belasco were called before the curtain. Valerie is prettily mounted. The first set particularly deserves mention. It is a handsome interior—a boudoir—of agreeable architecture and with light blue as the prevailing color.

There is always a crush at a first-night of one of Edward Harrigan's plays. On Monday night it appeared as if all the lights of newspaperdom were present at the New Park Theatre—or at least that they ran over from the other theatres for a few moments to take a peep at Mr. Harrigan's latest production, *The Leather Patch*. The first nighters were out in full force, and the lobbies and boxes were crowded with well known people. *The Leather Patch* was an instantaneous success, and may be set down as one of the best of Mr. Harrigan's efforts at depicting New York life among the lowly. It is full of bright sayings and catchy melodies. The large company is well cast—all are given opportunities according to their merits.

The plot of *The Leather Patch* turns upon the adventures of an old pair of trousers with a leather patch. Dennis McCarthy, undertaker, has a shrewish wife—a second cur he has taken in life—who compels him to will his property to her. But Dennis secretly makes a codicil, giving the property to his son Jeremiah (Mr. Harrigan), and the document is sewed up in the leather patch. It is then plotted that Dennis shall assume sudden death and be quietly taken away for burial. He is "resurrected," and returns to his home, where he keeps himself in hiding and watches his "widow," who is engaged in a war with Jeremiah, her stepson, and a courtship with Roderick McQuade, a rival undertaker. Roderick asks Mrs. McCarthy for an old pair of pantaloons in which to bury an Italian, and she gives him the trousers with the leather patch. Jefferson Putnam (John Wild) is a grave-rober, and he secures the trousers, unconscious of the contents of the leather patch, and they find their way to Baxter street. Mrs. McCarthy and her friends are frequently frightened and dispersed by the appearance of the late lamented as a ghost. At last Mrs. McCarthy is cowed by the ghost, who reveals himself and makes her promise to treat him better in the future. The trousers and the codicil are recovered, and the play ends with a merry wedding-dance.

Irish, Germans, Hebrews and negroes keep up incessant fun all through the play. Mr. Harrigan's Jeremiah McCarthy was one of his clever character bits, but he does not appear so prominently as in some of his other plays. His song, "Denny Grady's Hack," will become popular. Another of his songs, "It Showered Again," is of the sentimental quality. Words and melody are pleasing, and it was received with great favor. Mr. Harrigan had a rousing reception on his first entrance, and after making half a dozen attempts to hug his sweetheart, Libby O'Dooley (Amy Lee), he was compelled to desist, step to the footlights, and speak a few words. Mrs. Annie Yeaman had a glove-fitting part in Mrs. McCarthy, the shrewish wife, and played it with a great deal of bounce. She was also heartily welcomed on her entrance. The colored element was rather numerous, with John Wild, of course as the central figure. He was convulsively comic as the roguish Jefferson Putnam. Dan Collyer's Caroline Hyer was an excellent bit of wench acting. He was excessively funny as the widow in the darkeye wake scene in tumble-down rookery. The singing of the darkeys in this scene was heartily applauded. Their antics in accompaniment to the music are beyond description. Their songs were demanded again and again. M. J. Bradley played Airy McCafferty, a Five Points liquor-dealer, in a rollicking sort of way—a tough sort of way that was thoroughly understood in the region of the gods. Harry Fisher has returned to a German part. As Judge Herman Doebler he was especially happy, and created a great deal of merriment. His appearance in a congenial part was the occasion of prolonged applause. A. C. Moreland, as Delaney Wriggle, a dissipated lawyer, was somewhat demonstrative in the little he had to do. Amy Lee was saucy and coquettish as Libby O'Dooley, Jeremiah's sweetheart, and looked very pretty in bridal attire in the last act, where the darkeys sang "Put on Your Bridal Veil" with greatunction and amid tempests of applause. Emily Yeaman did a neat bit as Rachel Cohen, a flower girl. Her scene with the policeman, which was invested with pathos, moved the audience to applause. Still, very few New York policemen will pull off their scarfs and pulse-warmers and give them to flower-girls, at the same time parting with loose change. The minor members of the company, a full score, were at home in small parts—some of them not so small.

Of the scenery, Baxter street is the only view that calls for especial mention. It was peopled by an animated throng—a jostling crowd of various nationalities.

Frederick Warde was warmly received in *Virginius* at the People's Theatre on Monday night. He has been taken to the hearts of the

East-siders as a star of undoubted ability. Throughout the play he was effective without being blatant, and strong without being vociferous or noisy. His earnestness in invective and his pathos in the scenes with his daughter called forth round after round of applause. Following the scene before Appius Claudius he was thrice called before the curtain. The success of the star may be attributed in some measure to his excellent support, which was evenly good. Henry Aveling proving a manly and graceful Icilius, while Mitten Willett was all that could be desired in the part of Virginia. Among the remainder deserving of special mention were John E. Keller as Appius Claudius, Thomas E. Garrick as Caius Claudius, James B. Curran as Dentatus and Sara Manypenny as Servia. The scenery, while not all new, was appropriate and neat.

On Tuesday night quite a large audience gathered to see Mr. Warde in *Iago*. Mr. Warde's interpretation showed a careful study of the part. It was rendered in a style that was peculiarly his own. His was a cool and smiling villain, with only an occasional show of anger, that even then seemed under control. His size and appearance are opposed to the popular ideal of the sinister schemer, but his methods are marked, and there is a suggestiveness underlying his whole assumption of the character that shows patient and intelligent training. Henry Aveling, as Othello, carried the sympathy of the audience with him. At first, a little ponderous and monotonous, he gradually warmed to his work, and before the last act had risen to positive grandeur. His stage presence is good, and his voice—robust and finely modulated—fairly thrilled the audience in the tragic scenes. Mitten Willett's Desdemona was of the tearful and sympathetic kind that contrasted well with the muscular outbursts of Othello. The rest of the company rendered fair support. The play was well mounted and costumed. The representation of the tragedy was enjoyed by those present, as was testified by numerous recalls. After the third act the curtain was raised three times on Messrs. Warde and Aveling, the applause amounting almost to an ovation. Mr. Warde is evidently a success in tragic roles, and will be a valuable acquisition to the thinned ranks of first-class tragedians. During the rest of the week he appears in *Damon and Pythias*, *Richelieu*, *Ingomar* and *Richard Third*.

Edwin Booth's engagement at the Fifth Avenue is attended by a succession of large and enthusiastic audiences. On Tuesday last he acted Brutus superbly in *John Howard Payne's* tragedy, but his support was something so deplorable as to defy an adequate description. On Monday *Macbeth* was acted, the star's well-known impersonation evoking the usual measure of admiration. On Tuesday *A New Way to Pay Old Debts* was given, Mr. Booth appearing as Sir Giles Overreach for the first time in a number of years. The piece is tiresome and the leading character has little opportunity for effective acting except in the last act. Here Mr. Booth thrilled the house by his marvellous exhibition of impotent rage, and his awful dying speech was delivered with tremendous power. Charles Kent gave a capital performance of *Morall*, the villainous attorney. May Davenport played *Lady Allworth* nicely, and looked extremely well. Mr. Mason was indifferent as *Wellborn*. The scenery was a series of antique, shabby daubs, that caused a succession of involuntary titters. The mounting of some of the pieces during the Booth season has been disgraceful. This evening he will appear as *Richelieu*. The repertoire for the next week includes *The Fool's Revenge*, *Richard III.* and *Julius Caesar*.

Young Mrs. Winthrop drew a crowded house to the Windsor Theatre on Monday. It was excellently played by the extra company of the Madison Square. Mrs. Booth repeated her former success in her inimitable characterization, Mrs. Dick Chetwyn; Walden Ramsay was an earnest Douglas Winthrop, and Constance was played with much pathos and sincerity by Maude Harrison. Frederic Robinson made a good Buxton Scott. The other characters were capably handled. Next week, Louis Aldrich and his company in *My Partner*.

A two weeks' engagement was begun by the White Slave company on Monday evening at Niblo's Garden. The large auditorium was completely filled and the piece was received with equal enthusiasm upstairs and down. The performance was as a whole entirely satisfactory, the members of the cast striving for and obtaining the continuous interest of the spectators. Mr. Campbell's drama does not belong to the same class as *My Partner* and other of his successful compositions. It was evidently written for no other purpose than to catch the fancy of the masses, appealing to their rather crude and characteristic taste for sensation. It is dramatic in a marked degree, and on this quality it has achieved popularity here and elsewhere. The part of Lisa was well acted by May Newman. Esther Lyon infused a good deal of force into the role of Daphne. James J. Tighe made Clay Britton a manly type of the young Kentuckian of romance. Thomas H. Burns played the lawyer, Stich, with a good deal of comic effect. The play was satisfactorily placed on the stage, and the realistic

river scene appeared to please the people vastly. *The White Slave* will be continued at Niblo's for two weeks altogether. It will be followed by Clara Morris, who is announced to appear in *Camille*, Miss Miltion and Alixe.

The Troubadours are not forgotten by our public—on the contrary, they are very appreciably remembered, and on Monday night, when the favorite organization made its re-appearance in our midst at the Grand Opera House, the place wasn't large enough to hold all the people who wanted to get inside to enjoy the merriment of *Three of a Kind*. Mr. Kidder's laughable farce is cast among the same clever entertainers who contributed so largely to its success on its original presentation here. Mr. Salsbury is as convulsing as ever in the part of Jack Potts, and Nellie McHenry has not lost a particle of the vivacity and activity that marked her first hit as Dolly Dashwood. John Webster, the gentlemanly, W. S. Daboll, the eccentric, and Thomas E. Jackson, the giddy, were all in the best of humorous form and their efforts produced hearty enjoyment. The piece was neatly put on. Next week, James O'Neill will present *Monte Cristo* at this house.

The Sparks company amused a good-sized audience at the Third Avenue Theatre on Monday evening with the *Bunch of Keys*. Marietta Nash danced her liveliest as Teddy and sang a number of new and taking songs in her own attractive style. Ade Stanhope, Blanche Seymour and Sally Cohen was each in her way an agreeable feature of the performance. W. C. Crosbie is now the Littleton Snaggs, and he fetches to the part plenty of capacity for humorous acting. Eugene Canfield was alert and athletic as the lightning bell-boy, Grimes. The hotel set belonging to the Sparks has grown old and shabby. It needs renewal. But the bright particular talents of the organization show no signs of year, the original stock of innocent fun remaining intact and undiminished. On Monday Joseph Murphy will draw his admirers to the Third Avenue, where he will play in *The Kerry Gow* and sing his popular Irish ballads.

Last evening Mr. Barrett took off *Hernani* which has not taken a very deep hold on the public regard, and substituted *Francesca da Rimini*. This revival will finish out the week. Julius Caesar and Richelieu are in preparation, and they will form the staple for the closing week of Mr. Barrett's season at the Star.

Tony Pastor is presenting an excellent entertainment at his theatre this week—in fact one of the best of the year. Among the artists are the Horseshoe Four, Kitty Gardner and Dick Moroso, Jessie Carl and William Carroll. The popularity of Mr. Pastor's thoroughly refined and excellent performances is entirely merited.

With the changes made in the cast of *Evangeline*, at the Fourteenth Street Theatre, on Monday evening, which have proved most satisfactory, and the addition of the new scenery, the extravaganza may be said to have taken a new lease of life. As Gabriel, Irene Verona proved quite a revelation. In her portrayal of the title role she had been so demure and quiet that no one had looked for the *chic* and life which she imparted to Gabriel. Consequently the surprise was complete, and unstinted applause showed that her impersonation was appreciated. Vocally both she and Louise Montague, who played *Evangeline* for the first time, were more than equal to their work. The latter, however, did not reveal any evidences of cleverness as an actress; but as her part does not call for much in the histrionic way, this will not prove a detriment to the burlesque. The new scenery was bright and pretty.

Saints and Sinners will be taken off at the Madison Square Theatre on Tuesday night, when *Engaged* will be revived with an accomplished cast. Mr. Jones' pure and powerful dramatic story has had a career of exceptional popularity, and its long run furnishes Manager Palmer with satisfaction, inasmuch as it has been often stated of late that public taste does not now incline to a worthy class of production.

Kellar's season at the Comedy Theatre closes on Friday. The experiment of conducting a prolonged engagement of one of the cleverest prestidigitateurs we have had the opportunity of seeing, has met with substantially gratifying results, and the management have reason to congratulate themselves upon the outcome. On Saturday night Tony Hart will make his first appearance in this city since he and Harrigan parted company last season. Mr. Hart's vehicle, *The Toy Pistol*, is described as a funny affair, and it is believed that his return will be effected among auspicious conditions.

Jack in-the-Box is drawing fairly well at the Union Square Theatre. It will run there until the middle of next month, when Solomon and Thompson's new opera (for which another name will have to be chosen on account of *Xanita* being confused with *Tompkins and Hill's* spectacle, *Zanita*) is to be brought out.

The Standard Mikado is doing quite as well as the Fifth Avenue did before it. A streetcar passing up Sixth Avenue came to a halt at the intersection of that thoroughfare and Thirty-third street, and a passenger asked the driver, "Don't you stop at the Standard Theatre?" "No," replied the Hibernian, "I don't stop there, but me-car-do!" See?

The one-hundredth night of *One of Our Girls* was celebrated at the Lyceum Theatre on Monday evening. In spite of the large number of changes at other houses, the occasion drew together a good-sized and fashionable gathering, and the piece and its representation by the exceptionally well balanced company gave unstinted pleasure to the observers.

The Musical Mirror.

On Monday night last Strauss' latest opera, *The Gypsy Baron*, was given for the first time in America. All the resources of the Casino were called into effect to make the production a successful one. All that the scene-painter, the costumer, the stage manager, the property master, the chorus-master, the conductor, the ballet-master, the band, the chorus and the ballet could do was done, and done in that absolutely perfect style that has distinguished this admirably managed theatre, and the result, so far as these factors were concerned, was beyond praise. Never have we seen a piece given to the public with more lavish liberality and in a more artistic manner. What Mr. Wilson, as the pig jobber, Kalman Zsupan, would call "picturesquely," is the distinguishing quality of the mounting. The weird and wild grouping of the Gypsy hordes in the cliffs at the end of the second act, was a most thrilling scene, and the chorus not only sang but acted, each one as if the success of the piece depended on his or her individual exertions. The scene in the old ruined castle was also a most picturesque tableau. The music had more than justice done to it, and the shortcomings of the opera must be put on the shoulders of the composer—not on those of the management or the artists engaged. The march in the third act was the finest we have ever seen, and the girls, as well as the drill-master, deserve all credit. The principal artists were, it must be confessed, not quite equal to their surroundings. Victoria Schilling, who was the Saffi by deputy to Miss Hall, must not be judged too severely; but she was sadly over-weighted, and her pretty little twitters failed to give any idea of the music. She looked very pretty, however. Mae St. John acted and sang the old Gypsy hag, Cipra, very well, and heroically sacrificed her pretty face and her clear voice to the ungrateful requirements of the part. Billie Barlow had a good part in the first act, and played it right well, singing the music with a good voice and style; but unfortunately the part petered out like an unprofitable mine in the latter acts, and the artist had nothing to do but look handsome, which she did most satisfactorily. Georgie Dickson was good as the fat, fair and forty governess of the pig-jobber's daughter. Miss Fritch looked plump and pretty as Arsena, but her voice is not always true, and she attempts more than she can always carry out. Francis Wilson had a most uphill part as Kalman Zsupan. There was not a particle of fun in it, except the topical song constructed by Sydney Rosenfeld out of a trio in the original, and by many degrees the best topical song we ever heard. Wilson let himself out therein, and made the success of the evening. Mr. Castle sang very artistically, but his voice was either fatigued or worn out, and his high notes were forced and unpleasant to the ear. The book is a mass of dull stupidity, which the deftest adapter could make nothing of. The music is rather pretty here and there; but where it is pretty it is not original, and where it is original it is not pretty. As for the story, it is that of Cummings' knife-grinder—"A story, sir; bless your head, I have none to tell." We doubt not that the perfection and splendor of the mounting will give the piece a successful run; but we are pained to see such gorgeous presentation wasted on such platitudes. We verily believe that were one of the really good comic operas done with the same care and expense, it would repay the outlay ten times more than these new but dull operettas of the modern German school.

The gorgeous Queen of Sheba in all her oriental magnificence and exaggeration; the Mystic Trilogy and the pre-Wagner opera by Wagner, *Rienzi*, have been given at the Metropolitan Opera House in the usual style of grand, if somewhat prosaic, mounting, and powerful if not very tuneful singing. The house has been mostly full.

At the American Concert given at Chickering Hall the most noticeable feature was the pianoforte playing of Miss Ryder, which was excellent, and the violin solo of Miss Becker, which showed promise. The rest was of the usual amateurish stripe—not bad, not very good.

The Standard Mikado is doing quite as well as the Fifth Avenue did before it. A streetcar passing up Sixth Avenue came to a halt at the intersection of that thoroughfare and Thirty-third street, and a passenger asked the driver, "Don't you stop at the Standard Theatre?" "No," replied the Hibernian, "I don't stop there, but me-car-do!" See?

THE NEW YORK MIRROR.

The Giddy Gusher.



When a great man dies it gives a grand impetus to other men in the same line of business. Every one seems to think that the illustrious dead filled a certain hole that, being left vacant, offers them a splendid chance. They never think of boring a hole for themselves. Every blamed old country politician is looking anxiously at the spot where Seymour was pulled up by the roots—elegant big holes—lots of loose earth—why shouldn't the aspiring legislator go plant himself right in it?

The woods are full of West Point graduates who yearn for the vacated places that show where McClellan, Hancock and Grant stood. And so I'd be afraid to fire a gun in Union Square for fear of wounding the successor of John McCullough. There's Haworth, and Warde, and Collier, and I believe Frank Ray has some idea of playing Virginius this Fall.

Good gracious! dear men, don't try to be any man's successor. Half of you seem to think nothing succeeds but a successor. I will not allow Louis James to do that sort of thing. I protest against his playing into the Barrett business.

There's a couple of goats on the rocks up here who really do scenes from Richelieu and parts of Francesco fully equal to some of Barrett's imitators. He shall not go forth and do what a plain, simple goat can do. Louis James is a society actor, and a dashing drama of the present day is the desire of the present public. Why won't he take his clever wife and a good company of comedians and do plays of contemporaneous human interest, letting that vacant place of McCullough swallow up a smaller man?

After Forrest died, this world was a sad place to live in, on account of the army who were roaring around trying to wear the mantle of the Eminent. I had hoped that the demise of McCullough, occurring when he was not in full swing, would escape the usual result; but lo! here they come, the procession after the vacancy.

Just at this time there are a half-dozen cases before the courts where relatives of dead people are seeking to recover property left to faithful servants.

I rejoice whenever these litigations end in favor of the deserving servants. It's a fine idea that cold and heartless cousins and nieces or careless brothers and sisters can, after neglecting you all your life, jump in after your death and thwart your disposition of your own property.

The faithful servant who never dreamed of getting more than the wages agreed upon, endears himself or herself to you by kind attention and dutiful obedience. You take pleasure in rewarding devotion. But, bless you, you won't be allowed to do as you will with your own. A horde of unloved relations swoop down and break up your will and testament like so much pipe-stem. You are proven unsound of mind, under undue influence, a lunatic or an idiot. Clamorous lawyers and vociferous witnesses impeach your intelligence, moral character and general ability. It's equivalent to loading your name with obloquy, to leading the worst sort of life—to being a notorious criminal—to leave a decent sum of money to a decent servant.

When I was a little girl there lived in my neighborhood a hardfisted, crabbed old deacon with whose freckled-faced daughters I used to play. Their names were Comstock, and, of course, I called them the Comestalk girls.

Their mother had a sailor brother who had been at sea untold years. One day he came to visit his sister. A big burly old man, in more pea-jacket and decorated with more anchors on his arms and hands, and buttons and collar than I had ever seen before.

Oh, what a cool reception he got at the Comestalks! There was no room for an impudent old sailor in their home.

He hung 'round for a week, idolized by the Gusher, for as a story-teller he was splendid; and he sang yo-heave-ho songs in a foggy voice delightful to hear. The Comestalk girls were called in from their doorstep conventions very often, and when Uncle Bill announced his intention of shipping again, Mrs. Comestalk said:

"Good riddance to bad rubbish."

I was as good as a telephone in those days, and never happier than when repeating all Mrs. So-and-so had said of Mrs. What's-her-

name. Of course, I told Uncle Bill every disagreeable thing said by the Comestalks, and the tarry old toplight would shake his sides and tell me he could "change their tune if he was so minded."

In some of his visits to me he met a poor fellow who sawed wood for the neighbors and "did chores" for anybody. On account of a very pallid complexion and a great desire to read, as well as for a faculty for making doggerel, this poor man was called Literati. Uncle Bill and Literati became fast friends, and when Uncle Bill left town Literati went with him.

Communication between New York and the head of sloop navigation was not as general as it is to-day. Still, rumors reached us of the two being regular sports and of Uncle Bill driving on the Bloomingdale road the fastest horses in dangerous sailor fashion. One time Literati came up dressed like a buck, and made presents of fancy-bound volumes of such poetry as one seldom sees nowadays—that he had written and published by himself.

"Comstock's wife's brother is a very rich man it seems," said my father to my mother, and I lost no time in carrying that news to the Comestalks. The deacon interviewed my father, and he started for New York right after the interview.

He came back all broke up, Captain Savage—that was Uncle Bill's name—had made a tremendous fortune in the West Indies, and Literati and he were making ducks and drakes of it down in this city. Oh, the excitement among the Comestalks! How to get hold of that old man, how to incarcerate him, was their constant talk.

"It's his money, ain't it?" I asked.

"That's nothing to do with it," retorted Mrs. Comstock. "It's a shame, me his sister, to be straightened in many things, and he doing nothing for me."

"You didn't do anything for him when you thought he was straightened out straight, did you?" queried the imprudent Gusher.

"You go right home, you impudent little minx," answered Mrs. C., and five minutes after I cracked a brick through their sitting-room window as a final argument.

Well, Uncle Bill's deceit and Uncle Bill's money embittered the lives of that family for ten years, and then, being old and full of infirmities, Captain Savage succumbed, and lived quietly and drove no more fast horses, and the Comestalk girls, now grown women, came down to New York and tried to live with him and take care of his cash, but he refused their services. Between our house and the Comestalks' was a lovely estate—one of the finest in the place; but the mansion was decayed and it needed much repairs. One day an army of New York artisans invaded it; it was frescoed, and stuccoed, and bay-windowed, and painted and upholstered, and every one began to guess that old Bennett, its owner, was coming home from England and had probably married. This rumor gained ground until it was found that Bennett had sold the place. And who came up to occupy it but Uncle Bill and Literati. Literati had married and William Savage Literati, aged three, made Uncle Bill's life very lively.

Perhaps no one ever enjoyed the discomfiture of a family more than your Gusher did that of the Comstocks, old and young.

Uncle Bill hung on several years and died leaving \$50 to each of his nieces and a hundred apiece to the old folks—all he had to leave. For in one way and another he had managed to put \$200,000 into the hands of the Literati family, and all the law in Connecticut wasn't able to wrest a copper from them.

They danced into court till their legs ached.

They never got a dollar. The last Judge who disposed of their claims called it a case of family greed versus well-merited reward.

And so Laura Don's clever hands are folded above her handsome breast, and her beautiful dark eyes are closed forever on the sorrows and pleasures of a young woman's life.

She was one of the most accomplished girls ever on the stage. She was clever as an actress, as a writer and as an artist. She was brilliant inside and out. The gleam of her wit was as bright as the flash of her white teeth. Her intellect came forth as shining as the glossy hair from her small and lovely head. She was a glittering girl, with extraordinary ambition and ability, and she wore herself out with restless and perpetual endeavor.

Who shall say if her short life of rapturous joys and agonized tears was not better than the plodding, humdrum way of many women, who fairly rust in their scabbards before they reach the age at which Laura Don died?

I would not undertake to judge. I admired her artistic nature and I sincerely regret her death. If there's a comfortable spot in Heaven for a clever woman to enjoy herself in, I earnestly hope it will be found by Laura Don.

I've been thinking this last week that there's almost as many old clothes in the world as there are charitable people. My oration for overcoats has reaped a harvest.

I've been fitting men with coats and trying on vests and comparing the length of human legs and woolen trousers all this week.

I want to thank James Brown, of Dover, Mass., and Mrs. Lyman, of Indianapolis; Mr. William H. Purdy, of Boston; Mr. William Beach, of Philadelphia; Miss Helen Ottolengui, of Brooklyn; Mrs. Chester, Mrs. Martin and Mr. Harrington, of New York, for bounties received.

I honestly believe, if I were to announce in this column that the Gusher wanted a bang-up, brand-new, never-used husband, I would find quite an assortment offered during the next fortnight.

This is a beautiful medium for making known one's wants. I feel like bragging after the fashion of some of the daily papers.

However, I don't wish it to be generally known, as I desire to keep the benefit of it in the family of the

GIDDY GUSHER.

A Wager.

A bright archangel spread his wings,
And sped in lordly flight
Down to the lowest depths of hell—
The realms of endless night.
He to the Prince of Darkness hied;
The master, smiling, bowed.
Some call him Dhu, some Lucifer,
Nick, Satan—he's not proud.
Said the archangel: "For a time
Forget all enmity.
Let's have a talk; there's lots of time;
We've all eternity.
I've an idea, I swear by Heav'n—
Beg pardon! don't get mad—
That after all this wicked world
Is not so bad."

"What pains sweet women take to please;
What fun with their back hair.
And pinch their waists, and stomachs, too,
To make them look like a flower.
True, there are persons who make love,
And men who grind the poor;
And greed and pride and lust and strife
Lie loose at every door.

"The world more intellectual grows
By education's sway;
Tho' few come now to the golden gates,
More go the other way.

But some there are, it makes me glad,
Although they're only few.
Who virtue love for virtue's sake,
Among the Thespian crew.

"Don't start; it's really a fact;
The records never lie:
Actors and actresses there are
Who nobly live and die.
True, there's not many; but, then, think
Of poverty's harsh curse;
Virtue is but a poor lookout
Backed by an empty purse.

"I've had an eye for some time past
On one community
Where virtue lives, and that is in
An opera company."

Then the angel loud he'! he'
And wagged his tail with glee!
"By Sheol," he cried; "what! virtue in
An opera company?"

"The joke's too good. See there those forms
Mid fire and snakes encircled.
I've got 'em now; they board with me,
And share my roast and broiled.
He was a Church Choir; she an ideal;
That D'Uly Carte; that tall
Blonde girl from Rice; that tenor fair
And blonde came from McCull.

"I'll make a bet, now say you now!
Man, woman, boy or girl,
Place for two months among that set;
I'll have the precious pearl."

"Don't!" says the angel; "but there's one
Condition I must make:
Let each of us a guardian send;
So each shall watch the stake!"

"And what's the stake?" says Lucifer.
"A woman's soul!" "That's fair;
And when it comes within my clutch,
That stake, sure, won't be rare."
Swiftly the angel spread his wings
To the fastenings, and
And chose a woman pure and good,
And placed her in the crowd."

And a guardian chose a man
Long past his halcyon days—
A honest, sentimental tool
Of unattractive ways.
While Dhu sent to the lowest depths,
Where Dante says they freeze,
And chose a devil's devil there—
Some called her Hell Louise.

Two months elapsed, and once again
Dhu and the Angel met.
"What news?" the demon, smiling, said.
"The angel's eyes were wet.
"You're won." My mentor preached and bored,
But could not stay the end;
Your imp had got the inside track
As a guiding 'lady friend.'

"A simple woman has no chance
Against Satanity,
When backed by suppers, buggy-rides,
Drink, gold and vanity.
Sister the angel spread his wings,
Sped toward thro' the night,
And sadly sighed at the golden gate.
That seemed not half so bright."

—THE MIKADO.

Brooklyn Amusements.

Mme. Modjeska began brilliantly last Monday evening an engagement at the Park Theatre. She selected Donna Diana for her opening play, and it made a decidedly favorable impression. As much cannot be said for the company. Mme. Modjeska's charming acting in this delightful old comedy insures to the latter a steady place in the public esteem. On Tuesday Odette was the play; and it was followed during the week by Donna Diana, Marie Stuart, As You Like It, Adrienne, Camille and Twelfth Night.

The Novelty Theatre, in Williamsburg, has struck a sensational tack, and last Monday it raked in the dollars by the handful with James H. Wallack's Bandit King. There were hand-to-hand combats, thrilling escapes and applause galore.

Margaret Mather appeared at the Lee Opera Academy of Music last Monday night in Romeo and Juliet. From appearances then crowded house—her success will be even more satisfactory to herself and to her manager than it was the preceding week at the Brooklyn Theatre. The following is her repertoire for the week: Monday, Juliet; Tuesday, The Honeymoon; Wednesday, Leah; Thursday, Juliet; Friday, Leah; Saturday matinee, Lady of Lyons; Saturday evening, Lady Macbeth. Her reception on Monday night amounted to enthusiasm.

Joseph Murphy was the star at the Grand Opera House. On Monday night the play was Kerry Gow, and on Thursday night Shaun Rue was put on for the rest of the week. The attendance at the first performance was good, and the general satisfaction noticeable.

W. H. Gillette and his Private Secretary company enjoyed liberal patronage at the Brooklyn Theatre. Manager Miner, assisted by his managerial representative, J. W. Ham-

ilton, is slowly but surely restoring this beautiful house to its former popularity. At first he was obliged to cancel engagements made by the former manager of the theatre at ruinous terms, and then found it impossible to at once secure first class attractions. He has partly overcome that difficulty, and matters are now looking quite bright. At the close of last Saturday's performance Manager Hill sent the following letter to Manager Miner:

Mr. Harry Miner:
My DEAR SIR—During my theatrical experience, covering a period of years and a territory reaching from the Atlantic to the West, I have had opportunities of becoming acquainted with the peculiarities of human nature, and those qualities pertaining to theatres which go far to make a theatrical stay extremely pleasant or the reverse. In closing Miss Mather's engagement with you, I deem it no slight privilege that an opportunity is offered to express my entire satisfaction with your theatre and its management, and to predict for you the result which is inevitable—success.

Very truly yours,
J. M. HILL.

The Templeton Mikado company began its third engagement this season at the Criterion last Monday night to a full house.

Brooklyn's Penal Code was the vaudeville at Hyde and Behman's Theatre last Monday night and during the week. The olio was a very good one. The performers were Mlle. Catherine, the Electric Three, Mollie Wilson, the Phantoms, Pete Shaw, Farrell and Leland, Lillian White, the Kernan Sisters, the favorite Billy Barry and half a dozen others. The attendance was large.

Hallen and Hart's First Prize Ideals, a capital variety company, diffused pleasure among large numbers of people at the People's Theatre. "Two Off Uns" was the closing sketch.

At Holmes' Standard Museum, The Pavements of Paris was the play. On Monday night the house was well filled.

Pelletreau, Bruce and Company had the National Opera company in The Mikado at their Grand Museum, and the indications on Monday afternoon were favorable for big business during the week.

There is considerable new-born interest manifested in public Sunday musical amusements in Brooklyn just now. For some weeks past it has looked as if the Puritanism of the City of Churches was about to be vanquished in its contest for an undefined Sabbath. Recent events, however, make it uncertain that the victory will be for those who prefer to worship at the shrine of Apollo rather than live by the rule of King James' Good Book. The first man to announce a Sunday concert in Brooklyn was Conductor Arthur Classen, an enthusiastic Wagnerite, who some three months ago began to organize concerts composed exclusively of selections from his favorite composer. They are, in a musical sense, by far the most important of the many that are now either in full bloom or in the planting period. C. Mortimer Wiske was to have given the first Sunday concert on the 7th, but it was prevented by the police. As stated in last week's MIRROR, however, Police Commissioner Carroll has since changed his mind. He, the counsel to his department, and the District Attorney's Office have discovered that the police have overstepped their duty, and that Sunday concerts are really among the lawful blessings, more or less sacred, of a free people, more or less religious. Last Sunday there were no less than four public concerts given in the city. At the Grand Opera House Bandmaster Cappa and his Seventh Regiment musicians, under the management of Mr. E. C. Phelps, were the instrumentalists; Mrs. Belle Cole, vocalist, and Laura B. Phelps, violinist, were the soloists. The latter made her first appearance on the professional stage. Her piece de resistance was Leonard's "Souvenir de Hayden." She plays mechanically and with ease, but lacks expressiveness. The concert was a failure artistically and financially, and the enterprise has been abandoned.

At the Novelty Theatre Conductor Classen's Wagner concert was a great artistic achievement. The audience was not large. At Grand Army Hall there was a fair number of people. The Fish University Jubilee Singers sang for a small crowd at the Athenaeum. Sunday concerts are in preparation at Zipp's Casino and at the Fifth Avenue Skating Rink.

Last Saturday night there was a strike at Zipp's Casino. Carl Otrema, the leader of the orchestra, informed Manager Zipp that the Musical Union insisted that his musicians should get \$3 a concert, instead of \$16 a week of six concerts. The manager said his contract with Professor Otrema made it easy for the latter to pay his musicians the wages demanded, but the conductor wanted \$35 a week for himself besides. There the parties split, and the orchestra gave notice after the concert that they would not return. Theodore Hoch, the cornetist, has been engaged with an orchestra for two weeks. A female orchestra will follow.

NOTES.

Gabriel Harrison, a popular teacher of elocution, had his annual reception on the 15th inst. It was a splendid success.

The Princeton College Glee Club is announced to appear shortly. The Dudley Buck Quartette ditto.

David Belasco is coaching prominent amateurs to appear in The Iron Chest on March 5.

The Philharmonic gave its fifth orchestral matinee 16th.

Miss C. McDowell, a talented amateur, is engaged to play the leading part in Kathleen Mavourneen for the St. Thomas Dramatic Union on March 1.

Mrs. James Brown Potter and Mrs. Walter Scott Andrews distinguished themselves in The Russian Honeymoon 15th.

The news of Col. William E. Sinn's marriage to Cora Tanner was received with pleasure among the thousands who know him in Brooklyn. Press and public may be said to have forwarded him congratulations at Pittsburgh, where he is now, newspaper men and private citizens having sent congratulatory messages.

Professional Doings.

—Hi Henry proposes to take his company to Europe in the Spring.

—Laura Biggar, of Lyell's company, married in Winnipeg recently.

—The season of The Barber's across the road begins to-day (Thursday).

—D'Oyly Carte may revive Princess in this city after the run of The Mikado.

—Charles E. Callahan, Lizzie Evans' manager, is looking for a

THE NEW YORK MIRROR.

Grand Concert, 8th. Miss Kellogg and Miss Montegriffo were heartily encored, but the hit of the evening was Olle Torbent's violin solo. May Blossom was charmingly presented, 11th. John T. Raymond gave us The Magistrate, 12th, to a very fine audience. An immense success. Miss Foley deserves mention.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager); The Strakosz English Opera co. presented II Trovatore to a large and well-pleased audience.

ILLINOIS.

PEORIA.

Grand (Lem. H. Wiley, manager); Bartholomew's Equine Parlor, 8th, one week to large audiences.

Squib: There is a large panorama of the battle of Shiloh being painted here. It is to be taken to Kansas City when finished.—The Gettysburg Panorama is doing well, a great many from neighboring towns visiting it daily.—Manager Wiley thinks of having incandescent electric lights instead of gas.—The skating rinks have all been removed from the city this year.

The scale of low prices introduced by Wiley at the Grand was the principal reason of their losing patronage.

The Brown, Page and Hilman bookstore have The MIRROR on sale.

FREEPORT.

Opera House (M. H. Wilcoxon, manager); McNish, Johnson and Slavin's Minstrels played to a \$500 audience.

ROCKFORD.

Opera House (C. C. Jones, manager); Michael Stroff, 8th and 9th, to good houses, giving the best of satisfaction. Joseph Slayton admirably played the role of Michael. Lorina Arndt's Mafina was a fine performance. Cecile Rush and Marie Stroff well received. The hotel divestment, led by Carlisle, Johnson, Capellino and Carulla, was excellent, and a novelty to theatre-goers. The drum solo of Allen Simpson and the musket drill of Lotta and Lynch are worthy of mention.

CAIRO.

Opera House (Thomas W. Shields, manager); Roland Reed in Humber to only a fair house. 8th Those who were there, however, enjoyed a treat in the comedy line. Audience warm and generous in encores.

KANKAKEE.

Arcade Opera House (Col. A. C. Clark, manager); Louise Sylvester, in A Love Time, 11th, to a fair house. The play has been highly称赞ed since here last, but is as popular as ever. Everything worked smoothly, with the exception of the whistling chorus, which was a complete failure. Patti Rosa, 9th.

DANVILLE.

Grand Opera House (Leslie Davis, manager); Lennox's co. in Light of Mount, 10th. Frederic Bryton in Forgiven 12th. Both to light but highly appreciative houses.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager); Forrest's Burlesque co. and Allied Attractions, 8th and 9th, to top-heavy houses. Beyond the gymnastic exercises, the entertainment possessed little merit. Fowler and Warmington's Skipped by the Light of the Moon, 12th. Good play, many night and light house.

GALESBURG.

Opera House (Frederick W. Mass, manager); J. K. English appeared 9th to an over-flowing house. Adele Moore in As You Like, 11th, to excellent business, the advance sale being large.

Princess 1 theatre (W. H. Doty, manager); This house was dedicated by John Dillon, supported by Walter's Comedy co., 10th and 11th, to good business. This house is a cosy place of amusement, and is on the ground floor. A fine permanent orchestra of twelve pieces, a feature. Newell and Fielding's co. comes 12th, one week. Vaseline Sisters' Opera co., 6th and 7th; Harry Webster's co., March 8, one week; Maude Atkinson, 9th, week.

DECATUR.

Smith's Opera House (Frank W. Haines, manager); Baker and Farron presented A Soap Bubble to packed house 6th. Baker and Farron are favorites with theatre-goers here and are always greeted by a full house. Dave's Varieties, 10th; small house. Skipped by the Light of the Moon was presented by Fowler and Warmington's co., 11th. Good house. Fred Lennon and Wallace, Jr., are good comedians; rest of co. are passable. Patti's Opera co., 12th, 10th; Silver King, 12th; Haverly's Home Minstrels, 13th; Michael Stroff, 9th.

BLOOMINGTON.

Opera House; Harrison and Gaylin in Skipped by the Light of the Moon, 6th, to splendid business. This week, Maude Atkinson.

INDIANA.

INDIANAPOLIS.

Forgiven, that opened the Grand, 8th, is now forgotten. The houses were bad, not from any inferiority of the play or the star, for in truth both are excellent, but the audience was not. The manager was not able to introduce a new play in a conservative city. After the opening night the box receipts increased considerably, yet not enough to call the engagement a success. Following Forgiven Arthur Kehan's co. took A Night Off for three consecutive nights, and the box-office suffered from the dissipation more than the co. is good, barring one—the Jack Mulberry of Hardin's Veroa. The gentleman may be a clever English comedian, and may be considered a success in his own country, but America is not his home. The Anderson engagement 9th, and 10th, was a society crush. Advance sales the biggest here in several years, and excursion trains were run on several roads. The Sodier 12th, 10th, 9th; Bennett-Moulton Opera co. week.

At English's the Tannenhill co. attempted Fun on the Bristol 11th of week, 8th, and dry fun it was, too. The co. came here under a cloud—that is, borrowed money and did not get out of town—attachment. Roland Keed of 12th; Kate Clinton and 9th; W. T. Carleton 9th to 9th.

Musen: This house has drawn, as usual, the playgoers of a trained-dog order. Week, of 13th. Eagle's Nest by Edwin Arden. Week of 2nd, Wilbur Opera co. Zoo: Variety as usual, and to usual business. Strong variety announced for week of 13th.

Opera House (Deila J. Clark, manager); The Tannhill co., 8th. Notwithstanding the unusual dullness in the theatrical patronage, the great fun in court circles made up for any tardiness in the other. In the first place, John W. Ransome left town, considerably behind—yet he was ahead of the constables. Tann Hill's Fun on the Bristol co. was not liquidated as planned, but the amount of payment to be made.

The effects are still there, but are worth less than half the sum in suit. Case set for trial. 11th. Will E. English advanced Tannhill \$400 in order to bring him here—paying Chicago hotel bills, paper bills, transportation, etc. After receiving his \$400 day night per cent. Tannhill still owed English \$100. The co. is in very sharp luc—aground with no prospect of a flood-tide. Tannhill claims to have lost \$7,800 on the Anderson advance. The chief of his money speculating in tickets caused much severe comment on Manager Dickson; but this was corrected by Mr. Dickson's statement that the speculation was an outside affair, and he regretted it more than the public could.—Fred Bryton will be here to a fine audience, which manifested its pleasure by frequent and hearty applause. Miss Moore possesses beauty and talent of an exceptionally high order, qualities which will go far toward giving her a place in the front rank. Baker and Farron in A Soap Babb's 9th.

People's Theatre. The Elroy Comedy co. with Frank Cottin and Marion Fent in the lead, appeared in a series of popular plays week of 8th, to fair business at low prices.—Burt Dasher will be with Gus Williams next season.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager); Frederic Bryton, with a good co., gave a meritorious performance in Forgiven 11th. Fair business. Janus Schick drew a fine audience 12th to witness her rendition of Lady Macbeth. Redmond-Barry's Midnight marriage 12th.

FORT WAYNE.

Mason Temple (J. H. Simonson, manager); One of the most successful engagements yet played at this house was that of Shadows of a Great City, 10th and 11th. Every seat was filled the first night, and a large number in when there was standing room only. The play crowded the house, and the audience was unanimously pronounced vastly superior to many of the English dramas that have been seen here. The scenery was certainly very fine, and has never been equalled in Fort Wayne. Nelson Wheatcroft, although a actor of merit, is out of place as Tom Cooper, and I was both surprised and sorry to hear the remarks made about him as being a male Ward I made a very good hit as Higby Rector, and deserved it. The rest of the co. acceptably filled their parts. Lester and Williams' Partner Match play'd a return engagement 1st, and introduced some business which was well received. The Redpath concert co., 4th, and Mendelssohn Quintette, 6th, had good houses.

Academy of Music (Brady and Garwood, managers); Week ending 6th was filled by the Arce Walker Dra-

matic co., which went away poorer than it came. Max 12th, as business was very good.

Tips: The receipts of Shadows of a Great City were about \$1,200.—Pete Tournier has disposed of his interest in the Palace Theatre, and will devote his entire attention to the Erie Theatre in Toledo. This leaves the variety business to the Metropolitan. This latter place has reduced prices to ten cents all over the house in an effort to increase business.

EVANVILLE.

Opera House (T. J. Groves, manager); Roland Reed in Humber delighted in an excellent house 6th. The funny situations and ludicrous scenes were highly audience in good humor. Reed portrayed Jack Lester in an excellent style. Janus Schick in Lady Macbeth 12th, to a very large audience. Madame gave great satisfaction. George D. Chaplin as Macbeth and James Carden as Macduff deserve special mention. Dick Gorman was a hit. Baker and Farron March 5th; M. B. Curtis in Sam's Boys 6th.

WICHITA.

First Street Theatre: This house, formerly the Rink, was opened as a variety theatre 6th with the following co.: Th. Lamont, Gilbert Sarony, George Laverne, Barnes Mullally, Nellie Mullally, Tillie Boston, Emma Forest and Hugh V. Lee. Business good.

Price's Opera House: The A. R. Wilber co. continued to fill the house at ten and twenty cents. The co. is very good.

Grand Opera House: Everybody's favorite, Jacques Kruger, in his somewhat aged piece, Dreams, 5th, deb. More so than Mr. Kruger deserved in a new vehicle for his humor. He is one of the few comedians of the later school who can be very funny and still never descend to vulgarity or buffoonery. It seems a pity that he can not get a new play or rewrite the one he now has and make it more interesting. Buffalo Bill 6th, supported by a remarkably well balanced co. in The Prairie Wind, the best of the border drama that we have seen.

ing 12th. The co. only fair; business very poor, owing to the city being flooded.

HAVERHILL.

Academy of Music (James F. West, manager); Myra Goodwin, in Sia, pleased a small sized audience, gth; Miss Goodwin and George Richards are a whole show in themselves. Frank Mayo and an excellent co. in Nor-deck, 6th and 7th, to fair business. Stetson's Mikado, 8th; Sol Smith Russell, 9th; Eddie Evans, 10th.

SALEM.

Mechanics' Hall (Andrews and Co., managers); Myra Goodwin, in Sia, played to a small though well pleased audience, 8th. Haverly's Minstrels played to a fair house, 12th. Heavy rain kept many away.

PITTSFIELD.

Academy of Music (William St. Lawrence, manager); Stetson's Mikado Co. No. 1, played to a large house, 12th. Pittsfield people who have seen the opera in both New York and Boston declare that it was much better done here than in either place.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager); Blackfield's 6th, 7th and 8th, did not please. We constructed midwives and strongly recommended it. G. Saville's Rajah co., 11th, did good business. Stetson's Rajah was a fine conception. Supporting co. good.

HOLYOKE.

Opera House (Chas. Brothers, managers); Manager Stetson favored as with a second representation of The Mikado 12th, and a very large audience greeted the co. Hoop of Gold, 13th, wound up the week. Fair play, but small audience.

ATCHISON.

WICHITA.

First Street Theatre: This house, formerly the Rink, was opened as a variety theatre 6th with the following co.: Th. Lamont, Gilbert Sarony, George Laverne, Barnes Mullally, Nellie Mullally, Tillie Boston, Emma Forest and Hugh V. Lee. Business good.

Price's Opera House: The A. R. Wilber co. continued to fill the house at ten and twenty cents. The co. is very good.

FORT SCOTT.

Opera House (W. P. Patterson, manager); Patti Ross drew a fair audience 6th in Zip. Miss Ross is one of the most vivacious and pleasing actresses that has appeared here this season. She is a most graceful dancer, and although only a fair singer, the manner in which her songs were sung won numerous encores. John W. Gandy as Jules Gandy was good. Harry Warren as Philosopher Jack was fair. Rest of co. very ordinary.

The hotel divestment, led by Carlisle, Johnson, Capellino and Carulla, was excellent, and a novelty to theatre-goers. The drum solo of Allen Simpson and the musket drill of Lotta and Lynch are worthy of mention.

LAFAYETTE.

Opera House (B. F. Caldwell, manager); Home Minstrels 12th to big business. Usual poor amateur performance.

COLUMBUS.

Opera House (John Doup, manager); Frank L. Frayne in St. Slocum is booked for night of 10th. Riley Drama co. for week of 2nd. The Morimer and West co. gave up the ghost, after filling out five nights of their week's engagement here. There was a dissension between the proprietors, and was agreed to dissolve the partnership and disband. Salaries were paid in full.

ANDERSON.

Opera House (W. T. Durbin, manager); Home Minstrels 12th to big business. Usual poor amateur performance.

KENTUCKY.

Macaulay's Theatre (John T. Macaulay, proprietor); Storm-Beaten, a good play by a good co., and with fine special scenery, had a poor week. Mary Anderson 12th.

Masonic Temple Theatre (Whalen and Boettiger, managers); A Night Off made a positive hit as presented by H. E. Baker's co., and large audiences for the three nights of the engagement was the result. The co. is elegantly balanced and the setting pieces were given with a grace that was to be envied.

LOUISVILLE.

Opera House (John T. Macaulay, proprietor); Storm-Beaten, a good play by a good co., and with fine special scenery, had a poor week. Mary Anderson 12th.

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CRAWFORDSVILLE.

Opera House (John Doup, manager); Mendelsohn Quintette Club, 6th, to the largest audience of the season. Composed of all our music-loving citizens. Calleton Opera co. in Nasco, 24th.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager); Fowler and Warmington's Skipped by the Light of the Moon, 6th. Co. gave a fair performance, to an average audience.

MISSOURI.

Opera House (W. T. Durbin, manager); Home Minstrels 12th to big business. Usual poor amateur performance.

INDIANA.

Opera House (W. T. Durbin, manager); Home Minstrels 12th to big business. Usual poor amateur performance.

IOWA.

Opera House (Nelson and Mullally, managers); The Music Concert co. entertained a press house 8th.

CEDAR RAPIDS.

Opera House (Nelson and Mullally, managers); The Music Concert co. entertained a press house 8th.

PORTLAND.

Theatre: Haverly's Minstrels drew two good houses 9th and 10th and gave a fine show.

CITY HALL.

Gilbert's Opera co. gave two performances of the Mikado 12th, and in many respects the production was superior to the other performances seen here. Mr. Gilbert's Ko-Ko was side-splitting and his "Pooh-Lo" was encased to the echo. Mr. Ramsey's "Pooh-Lo" was only a song and a comic, but was artistic in his make-up and voice. Miss Bassett's "Minnie Maddern as leading lady"—Another rarer in regard to operas houses, and which looks very much like materializing into a reality, is that John Hartig, Detroit's popular dramatic tenor, is at the head of a company designed to bring him to the stage. If the audience more than half a week at cheap prices. The attendance was more meager than it should have been, considering the price and the merit of the play. Mr. Hartig's co. consists of Mary Anderson and friends. Friends are legion, brings out four of the largest and most popular stars in the country. The advance price of admission did not prevent her admirers from showing their appreciation of America's greatest tragedienne. I noticed with much satisfaction this artist's great improvement in emotional lines, and when all her powers were displayed in the character of Clarice the audience was boisterous with enthusiasm. The report of the first night was that the audience was in the neighborhood of \$7,000. Black Flag 12th, 13th, note: Tidwell's 14th.

HENDERSON.

Opera House (R. E. Cook, manager); Dick Gorman 12th in Conrad. Audience small. Performance fair.

MAINE.

Portland Opera House (W. C. Whalen, manager); The Portland Opera co. gave two performances of the Mikado 12th, and in many respects the production was superior to the other performances seen

THE NEW YORK MIRROR.

The Usher.



Mend him who can! The ladies call him, sweet.

—LOVE'S LABOR'S LOST.

After witnessing A New Way to Pay Old Debts at the Fifth Avenue I heard a middle-aged playgoer remark: "I never saw the play before, and I devoutly hope I never shall endure a similar affliction again. The drama of our daddies may have suited them well enough, but I can't say that I admire their taste." So far as Massinger's play is concerned, I agree with this iconoclast perfectly. A drearier, more artificial composition surely was never placed before an audience. The characters are rudimentary even to childishness. Sir Giles is a preposterous creation; his villainy borders on the burlesque. Old plays of this order may be interesting to some people as musty relics of the past, but to put them up in the belief that they will furnish enjoyment to an intellectual gathering is absurd.

Marie Prescott is a clever writer as well as a finished actress, and I have not the slightest doubt that her lecture "Among the Stars" at the Comedy Theatre on Sunday night will be decidedly entertaining. Miss Prescott has met a good many stars in the course of her career, and she knows their foibles and peculiarities perhaps a little better than most professionals. She is keenly observant, and witty to boot, and her personal experiences in the dramatic field have been varied and eventful.

Kyrie Bellew has made himself very unpopular among the members of the Wallack company by his snobbish airs, and as he is a monotonous and affected actor, as well as an unpleasantly pronounced egotist and poseur, the news that he will be succeeded next season by the Wallack standby, Osmond Tearle, will give pleasure to many. The changes made this season in the company have not benefited it in two cases. Bellew has failed to achieve popularity, and Miss Eyre is entirely unsuited to the leading business of the theatre. But pretty Annie Rose has developed into a favorite of the first class, and her artistic work in every part she has acted entitles her to a good deal of admiration and praise.

Miss Eyre, by the way, dresses with less taste than her predecessor, Miss Coghlan. In the first act of Valerie she wore a hideously unbecoming gown of pink satin, fashioned in such a style as to make her appear to be about twice as obese as she really is. When it is considered that Miss Eyre when dressed to the best advantage is by no means a featherweight, the full measure of her mistake can be imagined. In the second act she displayed the same velvet toilette that she wore in that still-remembered nightmare, *In His Power*.

The *Telegram* prides itself on its enterprise, and several times of late it has boasted of having announced with greater promptness than its contemporaries the death of several eminent men. This pushing spirit took a ghastly turn on Tuesday afternoon, when the *Telegram* in its five o'clock edition published a portrait of poor John Rickaby, stated that he was dead, and gave a padded and inaccurate sketch of his managerial career. Mr. Rickaby's condition at the hour THE MIRROR goes to press is unchanged. It is unlikely that he will live through the night, but even in that case the *Telegram*'s indecent haste to chronicle his taking-off would put its "news" more than a day in advance. The *World* yesterday morning gave the substance of the *Telegram*'s report of the night before. The inaccuracy of the evening paper was inexcusable. If there was not time for verifying a mere rumor, the matter should have been sacrificed. In the case of the *World* it is worse, for there was abundant time for that journal to look into the truth of the report it culed. It is strange, in view of constantly recurring fictions like these, that people take almost everything they read in our dailies *cum grano salis*?

Laura Don was a strange woman, erratic but warmly impulsive, high-strung, intense and full of weird fancies. She had the true artistic temperament, but she did not possess in a relative degree the power of dramatic expression. Her talents were diffused in several directions, and they failed to win renown for

her in any. She painted nicely. Several of her pictures were hung at the exhibitions in the Academy, and one, I recollect, fetched quite a large price. But she used her brush chiefly for the pleasure of her friends and her own amusement. She had a keen appreciation of things literary. She was by no means a deeply read woman, but she kept well informed on all subjects of contemporaneous literature. Her gifts as a writer were of no mean order. She had a knack of writing sharp things about people that left no bitter sting.

Laura Don's decline can be traced directly back to the production and failure of her play, *A Daughter of the Nile*. All her hopes were centred on that venture, and she ruined her health fussing over it. One day, a few weeks before it was brought out at the Standard, I met the actress on Broadway. "I promised to do something for your Midsummer MIRROR," said she; "if you'll come to my house for a minute I'll give you the contribution." I was ushered into the lady's studio, and while alone for a brief time I gazed curiously about the place where she spent most of her working hours. A half-dozen canvases in various stages of completion lay about—fanciful heads, still-life studies, and bits of rich oriental color. There were books in abundance scattered on convenient shelves and tables. A grave-looking parrot blinked at me from a perch on which he occasionally performed some perilous gymnastic feat. Hearing a sound on the floor I glanced down and saw a young alligator about two feet long raised on his front legs and wagging his ponderous nose superciliously in my direction. A blue ribbon, to which a tiny bell was attached, decorated the reptile's ugly neck. When Miss Don appeared the parrot saluted her with affectionate familiarity, and the alligator turned about, faced her, and emitted a grunt that unmistakably betokened recognition. A moment later the actress was seated in a low chair, the parrot mounted comfortably on top of her head and the alligator, which she was tenderly caressing, stretched across her lap. There was something weird in the picture, and I could not help thinking of Sara Bernhardt and her uncanny fads.

"And now about my contribution for THE MIRROR," said Miss Don. "You mustn't think me egotistical, but I've not been able to draw anything for your column except a picture of myself as I shall appear in the title-role of my play. My mind is full of it, and my pencil refuses to work on any other subject. It is roughly drawn, but it will give a good idea of the *Daughter of the Nile*." A melancholy interest attaches to that little design now, and so I reproduce it as a trifling memento for my readers of the gifted but ill-starred woman whose autograph it bears:



The failure of *A Daughter of the Nile* occurred not so long ago as to be forgotten. Some of the critics praised it, but more damned it. The author and chief actor in it struggled against adverse fortune for a short time with it, but was finally compelled to give up her tour in Canada and return to this city, shattered in health and broken in spirit. A ghastly turn on Tuesday afternoon, when the *Telegram* in its five o'clock edition published a portrait of poor John Rickaby, stated that he was dead, and gave a padded and inaccurate sketch of his managerial career. Mr. Rickaby's condition at the hour THE MIRROR goes to press is unchanged. It is unlikely that he will live through the night, but even in that case the *Telegram*'s indecent haste to chronicle his taking-off would put its "news" more than a day in advance. The *World* yesterday morning gave the substance of the *Telegram*'s report of the night before. The inaccuracy of the evening paper was inexcusable. If there was not time for verifying a mere rumor, the matter should have been sacrificed. In the case of the *World* it is worse, for there was abundant time for that journal to look into the truth of the report it culed. It is strange, in view of constantly recurring fictions like these, that people take almost everything they read in our dailies *cum grano salis*?

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In this latter apartment there will be placed twelve rolled top desks of the latest design, for the use of which \$75 a year will be asked. No one will be allowed in the agency to transact business or to receive mail unless they are subscribers. The Exchange will be entirely distinct and separate from the present business of Mr. Taylor, which will still be carried on as heretofore. A man will be placed in charge of the mail, telegraph and telephone facilities, and he will be responsible. Letters will be handled as they are at the post-office, so that there will be no fear of any meddling from outside parties. The Exchange will be kept open from 9 A. M. to 11 P. M. Plans will be kept of all the theatres in the United States, and an address-book of all the managers and agents.

In speaking of his scheme, Mr. Taylor said to a MIRROR reporter the other day:

"To show you how the managers have seized on this idea, let me tell you that among the gentlemen who have already secured desk-room in the Exchange are Al. Hayman, William R. Hayden, Harry Mann, H. C. Miner, Charles Davis, Messrs. Sellers and Chapman, W. J. Morgan, Colonel Sion, Milton Nobles, J. B. Berger and Frank L. Gardner. The advantages to be gained by both managers and agents are many. Here the managers and agents can meet one another and transact business, and stars like Jefferson, Barrett and Florence can meet their managers and talk over plans for the season. To railroad men, printers and lithographers who come to the city to meet with managers and agents, it will be invaluable.

"As for the location of the Exchange, it could not be better. It is very central for the theatrical business, is free from saloons or other disagreeable places, and the entire building is devoted to business, and contains the offices of Frank W. Sanger, George Colby, J. H. McElpatrick, the architect, and others. There is running water on the floor, and all the rooms are protected from the sun, there being an area of fifteen feet on either side and in the back, so that the apartments are very comfortable in the summer. If I had had this Exchange last season I could have filled it without the slightest trouble."

John Rickaby.

For several days John Rickaby, the well-known manager, has been lying at the point of death at his home, No. 323 West Twenty-third street. He is afflicted with cerebro-spinal meningitis, and has been ill about four weeks. Until Monday his illness, while serious, was not thought to be of a fatal nature; but on that day and the next his condition became rapidly worse, and on Tuesday afternoon the report was current that he was dead, one of the evening papers even going so far as to report the demise without apparently attempting to learn of its truth or falsity. However, before this MIRROR reaches the eyes of its readers, John Rickaby will probably be no more.

Dr. Le Fevre, of Bellevue Hospital, had been attending the patient since the first symptoms of his illness, while Mrs. Rickaby had been constantly at the bedside of her husband. A fact not generally known is that for the last four weeks the sick man has lain totally unconscious, never once recovering from the stupor. On Tuesday Dr. Le Fevre called in Dr. Alfred Loebis, and two consultations were held, at which it was decided that the patient's chances of recovery were only one in a thousand. During Tuesday night he was kept alive only by hypodermic injections of whisky, and at noon yesterday the doctors reported that all they possibly could do had been done, and that the patient could not possibly live—death being only a question of a few hours.

John Rickaby was born in Quebec, Canada, and is about forty-five years of age. His father, who was of English descent, was an undertaker. At an early age John became enamored of theatricals, and was one of the leading spirits in amateur entertainments given in his native city, until he finally became recognized as a capable actor. In 1863 or '64 he was engaged by Mart Hanley, who was then managing the Ravel troupe. After this engagement no trustworthy accounts of his movements are known, except that he was agent for Robinson's Minstrels.

In 1873 Mr. Rickaby became associated with Leonard Grover in the business management of Aiken's Theatre, Chicago. They made a financial success of it. During the season of 1874-5, according to John H. Robb, manager of Gus Williams, Mr. Rickaby became the business manager of Charles Furbish's Fifth Avenue Theatre company, which produced *Divorce* and the other successes of the Fifth Avenue Theatre on the road. This company is reported to have made more money than any other organization that ever left New York, the receipts for six months being in the neighborhood of \$75,000. Mr. Rickaby's next venture was with Thomas W. Davy, who managed both Edwin Booth and Lawrence Barrett. During the season of 1876-7 he was the manager of the Memphis Theatre, and in 1877-8 he managed George S. Knight. The season of 1878-9 and following years up to 1883, found him managing Gus Williams, whom he took from the variety stage and made a paying star.

In connection with this circumstance it may be mentioned that Mr. Rickaby was one of the most uniformly successful managers that ever handled a combination or star. He never had a real failure, except perhaps that of *Mona*, last season, everything that he put his hand to seeming to turn into money. Following his seasons with Gus Williams, Mr. Rickaby became general manager of all of Brooks and Dickson's combinations in 1883-4, or right in the heyday of their success. Next he managed, during the season of 1884-5, The Pavements of Paris, and about a year ago he took the management of Helen Dauvray. The play *Mona* was not a success, and it was not long before Mr. Rickaby made arrangements by which the young comedienne should be given a better chance to show her powers. As a manager he also came into the management of the Lyceum Theatre, when the stockholders decided on leasing the theatre to Miss Dauvray, and it was due in a great measure to his efforts that this pleasing result was attained and the success of actress, company and play finally assured.

Miss Dauvray, when seen yesterday, was quite unnerved by the news of Mr. Rickaby's imminent death, and said:

"I feel this affliction very much, and Mr. and Mrs. Bronson Howard are just as de-

jected, while the performance the company gave last evening was a most gloomy one, all feeling depressed. Our success at the Lyceum here has not been untinged with sorrow, for this will be the fourth death in our company. First came the death of the brother of Percy Winter, our understudy for Mr. Sternroyd, and then William Winter's son, who was killed while coasting; then followed Enid Leslie's husband; then Ida Vernon's brother, and now Mr. Rickaby. I visited the house yesterday with Mr. Howard and Mrs. Hayden, and did not get to the theatre until late.

"W. R. Hayden and R. E. J. Miles are to take entire charge of the funeral, and Mrs. Rickaby's wishes will be followed. As I have said and written her already, I am entirely at her disposal, for I have the greatest sympathy for her in her sad affliction. Yesterday I paid a visit to Messrs. Miles and Barton at the Bijou to arrange with them for a monster benefit that I will tender Mrs. Rickaby. The company I know will all gladly help Mr. Rickaby's widow. She will not be left in the best of circumstances."

"Will the theatre be closed in the event of his death?"

"That matter I have referred to Messrs. Bronson Howard, Miles and Barton and W. R. Hayden, and whatever they decide on doing as proper and following precedent, will be done here."

The feeling generally expressed in the profession on the news of Mr. Rickaby's probable demise was one of deep regret.

"John Rickaby made his first venture in the theatrical business with me," said Mart Hanley to THE MIRROR reporter. "I had a company at the Theatre Royal, in 1863—the Ravel troupe of pantomimists—and he joined me either there or in Quebec. He appeared with us until the close of the season. I met him two or three years later, when he was agent for Robinson's Minstrels. I always liked John from the first moment I saw him, and so did everyone in the profession, as a rule. He was a bright, energetic man, and a clever, hard worker."

James S. Maffit, the Lone Fisherman of Evangeline, was seen at his dressing-room in the Fourteenth Street Theatre just as he was making up preparatory to going on the stage.

"I first met John Rickaby in the early '70's in Quebec, where he had come out for a vacation, leaving some company of which he was agent in the States. He was then quite a young man, and one of the most genial men I ever met. Our company, Maffit and Bartholomew's Pantomime, was playing there, and during that week and a half he took me all over the city."

Mr. Rickaby is a member of the Cincinnati Order of Elks, and a committee of that body will probably assist at the funeral.

Professional Doings.

"The Jilt was reproduced in San Francisco Monday night.

—Salvini's San Francisco engagement has not been very successful financially.

—The Brooklyn *Times* Job Print has issued a very neat date-book, bound in morocco, for '86-'87.

—Mazzanovich, scenic artist, has left the California Theatre, San Francisco, and gone to Mexico.

—Clio is a success in Chicago, and on the opening night Bartley Campbell responded with a speech.

—James Collins, of Cincinnati, has for sale a Mikado orchestration for eighteen instruments, and thirty costumes for the opera at a bargain.

—T. D. Frawley has been specially engaged to play Hardress Cregan in *The Colleen Bawn* in the organization known as the Shanghai company.

—R. W. Lowry, the Indianapolis representative of THE MIRROR, is doing the dramatic criticism for the new paper, *Scissors*, recently launched in that city.

—Helen Harrington is playing her second season with Adelaide Randall's Bijou Opera company in the South. Miss Harrington has a powerful contralto voice, and her commanding figure makes her appear to especial advantage in male roles.

—J. H. Farrelly, author of *A Friendly Tip* and *Funny Valentines*, claims that he is the originator of the "Chestnut Indicator" to be used in *The Toy Pistol* at the Comedy Theatre on Saturday night. He says he will take measures to protect his rights.

—Marinelli, the Man Serpent, left this country yesterday morning on the steamer *Fulda* for Bremen to fill an engagement in Berlin. He intends to return next season, as he is in receipt of offers from Thatcher, Primrose and West, P. T. Barnum, W. J. Gilmore and others.

—It has been settled that *The Mikado* will return to the Fifth Avenue Theatre at the conclusion of Edwin Booth's engagement. On March 1 the 200th performance will be celebrated. White satin perfumed hand-bag souvenirs for ladies. Handsome programmes for the gentlemen.

—Over 400 ladies were present at the hundredth performance of *One of Our Girls* at the Lyceum on Monday evening, and owing to the inclemency of the weather, Falk, the photographer, had but 112 of the panels ready. Tickets for the pictures were given to those not receiving them.

—Among the people already engaged to appear in Thompson and Solomon's opera, *Xanita*, are Lillian Russell, Jacques Kruger, Alma Stanley and Emma Cliefden. Rehearsals of the chorus are going on under Edward Solomon's supervision, and a number of novel features in this line are to be introduced.

—The Abbott Opera company, which has just concluded a series of engagements in the South and is now in the Quaker City, will play the week of March 1 at the Brooklyn Theatre. Emma Abbott claims that this is the most powerfully equipped company she has ever had. The leading artists are Abbott, Bellini, Annandale, Michelena, Montegroli, Pruette, Broderick, Greenwood, Fricke, Bryant and Dixon.

—Rehearsals of *Held by the Enemy*, William H. Gillette's new play, which is to be produced at the Criterion Theatre, Brooklyn, next Monday night, are being vigorously pushed forward under the direction of Max Freeman, who has been engaged to superintend the production, which is to be managed by H. C. Rockwood. The scenery is to be all new, and is now being painted by the artists of the Criterion. Among the people engaged are Charles Bowser, Harry Pitt, Arthur Forrest, Carrie Turner, Louise Dillon and Mrs. J. N. Taylor.

—May Waldron has been engaged for the Home Opera company, a company to be organized in Chicago by John C. Wade to produce *The Mikado* at the New Madison Street Theatre.

—One of the features of the matinee to be given at the Star Theatre this afternoon will be the wrestling scene in the first act of *You Like It*, between Joseph Haworth, the Orlando, and Edwin Cleary, of Margaret Mather's company, who will appear as Charles the Wrestler.

—E. E. Kidder is at present busy directing the rehearsals of the *Salisbury Troubadour* in his new version of *Three of a Kind*, which is to have its first production at the Grand Opera House, Chicago, the latter part of next month. He is also engaged on a three-act farcical comedy satirizing the crass of society women for actresses.

—Milton Nobles reopens his scenes of Richmond, Va., on March 1. J. Duke Murray leaves for the South on Saturday in advance. Since the temporary closing many members of the company have been ill, so that the season of rest was most fortunate. A long and fatiguing tour of the Northwest is attributed as the cause.

—The new Park Opera House, at Newcastle, Pa., will be ready to open on or about March 10. The auditorium is on the ground floor. The stage is 43x39, and accessory 12x18. Eight comfortable dressing-rooms are provided, and lighted by gas and supplied with hot and cold water. The seating capacity is 1,200. The population of Newcastle is 1,000,000 manufacturing centers. A good audience is wanted for the opening.

—About a year and a half ago Mrs. G. T. Andrews was engaged by C. T. Andrews and C. C. Roberts to play the title role in *A Little Pink*. She was to be engaged for \$125 a week. The company was to be organized in Philadelphia on August 15, 1884, and the piece just received a verdict of \$8,000 against Andrews and Roberts. She had commenced her preparation for the opening.

—George Hoy wishes to call the attention of the profession to a recent production of *One Night*. One of the finest was produced at the People's Theatre last week, and the contrast could not be greater. *What a Night* becomes a success, and *One Night* fails. Mr. Miner would not have been so successful a month ago. Mr. Miner claimed that he had wanted *Oh, What a Night* to run, but Mrs. Williams was to review it on the opening night. Mr. Miner would not have been so successful a month ago. Mr. Miner claimed that he had wanted *Oh, What a Night* to run, but Mrs. Williams was to review it on the opening night.

—Elbridge T. Gerry has had a bill introduced into the State Senate to prohibit the use of Custer's Civil War amendment to the Constitution of the United States for the protection of girls under 18 years of age. A number of young girls have been sold into prostitution by the bills, making the life of young girls a misery. The bill is to be introduced into the Senate on Monday, and

THE NEW YORK MIRROR.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

At Central Theatre Fayet & Welsh's comb. will be seen this week.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Reilly and Wood Vaudeville co. did a fine business last week. Several features on the programme were commendable. Reno and Reilly's Crayon sketches and the Wood Family's singing being most prominent. Present week, Little's World; next, Corinne Merrimans.

Grand Opera House (P. H. Lehman, manager): Daniel R. Bandmann, at low prices, appeared to large audiences. The roles, as assumed, were varied, and were interpreted satisfactorily. With exception of B. W. and E. Minstrels for two nights, the house will be closed this week. Next week, Minnie Oscar Gray; low prices.

Castor, Lilly Clay's Adams Eden troupe drew good houses last week. Present week, Sheehan and Co.'s co.

Items: F. F. Proctor (of Jacobs and Proctor) was in town for a few days last week.—Alice Townsend, of Lilly Clay's troupe, through illness, failed to appear during the engagement.—Our local Lodge of Elks will give Miss G. Bacow a reception.

HORNELLSVILLE.

Shattuck Opera House (Warren and Reis, managers): Hardie-Von Loew's co. in "Cavalcade" was fair business, 8th, 10th, giving more satisfaction. Mattie Vickers' "Love in a Bar-Room" was in, 12th, to good houses. Of Miss Vickers and Charles Rogers nothing but praise can be said; but the co. is not so good as when it included Mason, Pike, Pritchard and Keane. The play itself has not much by review. The Standard Dramatic, at cheap prices, this current week.

Alcosan: This house will be opened by the Forsters. Cheap-priced attractions exclusively.

HARLEM.

Mount Morris Theatre: Maude Ganger and an excellent co. in "Cave," The Crook, to a good house. Conique, Kate Clouston in the Sea of Ice to a good house.

NEWBURG.

Newbury Opera House (Col. Dickey, manager): Edward Hanford in "Partners in Crime," 8th, to a good house; which showed its appreciation of the painstaking actor's specialities by frequent applause. Peck's Bad Boy, 12th.

CORTLAND.

Cortland Opera House (Warren Rood, manager): "Mug" Landing 8th to a \$400 house. Co. At. Young Mrs. Winthrop 10th to good business. Co. rather above the average.

OSWEGO.

Academy of Music (John R. Pierce, manager): Stevens Bishop, as Little Juggo, in "Mug's" Landing, was a decided pleasure, as usual. Hardie-Von Loew's "Love in a Bar-Room" was to business, 8th. Young Mrs. Winthrop drew fairly 10th. Smooth performance. Prof. Bristol's troupe of educated horses week of 12th.

GENEVA.

Linden Hall: Dan Sully's Corner Grocery 8th to fair house. Hungarian Gypsy Band 10th to an unusually large audience, which manifested its appreciation by loud and frequent applause.

POUGHKEEPSIE.

Collingsworth Opera House (E. S. Sweet, manager): "Leaven's Hoop" of Gold 8th to good business. General satisfaction.

WATERTOWN.

City Opera House (E. M. Gates, manager): The bigger house of the season, "Reverie," Bowles, Wilson and Martin's Minstrels, 8th. Barbershop was at a premium, and people were glad to get that.

UTICA.

Utica Opera House (Theodore L. Vaise, manager): "The Utica Novelty Concert" 8th was a splendid entertainment. Fine audience. "Mug" Landing 8th and 10th; three performances in packed houses. Boston Week on, 8th, 10th, 12th.

City Opera House (George H. Wright, manager): The Kindergarten co. closed a week's engagement 8th to good business. Agnes Wallace-Villa Comedy co. 8th, 10th.

People's Theatre: Collars and Cuffs was presented to good houses by the Beane-Gilday co., 10th to 12th. Week of 8th, Miss. Franconia's American Sensation.

Item: Henry E. Abbey tarried three days with friends here last week.

LANCASTER.

Chestnut Street Opera House (H. Wilkensver, manager): "Love in a Bar-Room" 8th. Parlor Match co. 10th, 12th, 14th. Mr. Pierce as a substitute for Mr. Williams, the latter sick, gave a medi-cere performance 8th, to fair business. Jennie Yeaman was the particularly bright feature of the entertainment, fairly sustained by Mr. Lester, Allen O. Myers, 12th.

Miscellaneous: A writ of attachment prepared by the Goldings, was levied upon the baggage of the Foster and Walker co. 8th. The claim was for \$1000 damages, for failing to pay the bill. General belief is that it was nothing more than an bulldozing article on the part of the Goldings, mother and daughter. The Goldings had recently been discharged for incompetency, but the younger, being able to fill in some degree a necessary place, with her offspring, consented to work for her passage—i.e., do all she could in compensation for her travelling expenses. A boy, probably a boy, say (Mr. Myers), who goes to Cincinnati to return home to a conceivable partner, who was in the city, under treatment for his health, the Goldings took the opportunity to carry out their plans as above. When Mrs. Lester and Williams reached here in the evening, they settled the claim, in preference to seeking redress through a tedious course of litigation. Harry and Cordy Dean, two nice boys, who have been connected with Kite and Barron's Minstrels, have returned home, the co. having disbanded.

SPRINGFIELD.

Grand Opera House (Foster and Trump, manager): Frank I. Frayne appeared 10th and 12th in his revised edition of St. Slocum, to poor business. Effie Elsler, 10th, 12th.

Black's Opera House (Samuel Waldman, manager): Bennett and Moulton's co. finished its engagement with Grofe-Groff. Mikado (matinee) and Clowns in Normandy, 8th and 9th. Large business. Received word that they have a return date April 1. Wages of \$10, 8th.

And the house would have been packed, 10th, 12th, 14th, 16th, 18th, 20th, 22nd, 24th, 26th, 28th, 30th, 32nd, 34th, 36th, 38th, 40th, 42nd, 44th, 46th, 48th, 50th, 52nd, 54th, 56th, 58th, 60th, 62nd, 64th, 66th, 68th, 70th, 72nd, 74th, 76th, 78th, 80th, 82nd, 84th, 86th, 88th, 90th, 92nd, 94th, 96th, 98th, 100th, 102nd, 104th, 106th, 108th, 110th, 112th, 114th, 116th, 118th, 120th, 122nd, 124th, 126th, 128th, 130th, 132nd, 134th, 136th, 138th, 140th, 142nd, 144th, 146th, 148th, 150th, 152nd, 154th, 156th, 158th, 160th, 162nd, 164th, 166th, 168th, 170th, 172nd, 174th, 176th, 178th, 180th, 182nd, 184th, 186th, 188th, 190th, 192nd, 194th, 196th, 198th, 200th, 202nd, 204th, 206th, 208th, 210th, 212nd, 214th, 216th, 218th, 220th, 222nd, 224th, 226th, 228th, 230th, 232nd, 234th, 236th, 238th, 240th, 242nd, 244th, 246th, 248th, 250th, 252nd, 254th, 256th, 258th, 260th, 262nd, 264th, 266th, 268th, 270th, 272nd, 274th, 276th, 278th, 280th, 282nd, 284th, 286th, 288th, 290th, 292nd, 294th, 296th, 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THE NEW YORK MIRROR.

March 1, week; Brooklyn, 8, week; Brooklyn, E. D., 8, week.

APTF. DARE CO.: Richmond, Va., 15, week.

ADAMLESS EDEN CO.: Newark, N. J., 15, week.

ADA GRAY: Boston, 8, two weeks; Albany, 22, 23, 24; Syracuse, 25, 26, 27; Rochester, March 1, 2, 3; Buffalo, 4, 5, 6.

ARTHUR KENAN'S CO.: St. Louis, 15, week; Sedalia, Mo., 22, 23, 24, 25; Lawrence, 26; Topeka, 27; Wichita, 28, 29; Chester, 22, week.

KINDERGARTEN CO.: Waterbury, Ct., 18, 19, 20; Torrington, 22; New Britain, 23; Middletown, 24; Putnam, 25.

KATE CLAXTON: Harlan, N. Y., 15; week; Indianapolis, 22 to 25.

KENDALL'S DRAMATIC CO.: Key West, 15, week.

KIRALY'S SPECTACULAR CO.: San Francisco, 1, four weeks.

KIRKLY'S RATCATCHER CO.: Philadelphia, 15, two weeks; Chicago, March 1, week; Brooklyn, 8, 9, 10; Pittsburgh, 15, week; Milwaukee, 15, week; Harlan, N. Y., 15, week.

LAWRENCE BARRETT: N. Y. City, 15; week; Indianapolis, March 1, week; Louisville, 1, 2, 3; Cleve-

land, 11, 12, 13.

BARTLEY CAMPBELL'S THE WHITE SLAVE CO.: N. Y. City, 15, two weeks; Brooklyn, E. D., March 1, week.

BARTLEY CAMPBELL'S SISTER CO.: Scranton, Pa., 17, 18, 19, 20; Wilkesport, 19; Harrisburg, 20; Harlan, N. Y., 15, week.

BARTLEY CAMPBELL'S CLO CO.: Chicago, 15, three weeks; Detroit, 8, week.

BARTLEY CAMPBELL'S PAQUITA: Toronto, 15, week; BESHER COMEDY CO.: Nova Springs, Ill., 15, week; Orange City, 20, week; Mitchell, March 1, week.

BAKERS AND FARMERS: Keokuk, Ia., 18; Burlington, 19; Quincy, Ill., 20; Chicago, 22, week; Des Moines, Ia., 1, 2, 3.

BLACKMAIL CO.: Boston, 15, week; Baltimore, 22, week; Philadelphia, March 8, week.

BUNCH OF KEYS CO.: New York, 15, week; Boston, 22, week.

BUFFALO BILL CO.: Kearny, Neb., 19; North Platte, 20; Cheyenne, W. T., 22; Laramie, 23; Rawlins, 24; Salt Lake, 25; Salt Lake, 26, 27; San Francisco, March 1, two weeks.

BURGESS'S DRAMATIC CO.: Parkhill, Ost., 15, week; Fort, 22, week; Guelph, March 1, two weeks; St. Catharines, 15, week.

BEN COTTON CO.: Quincy, Ill., 15, week.

BAYSE CO.: Burlington, Ia., 22, week.

BERT'S DRAMATIC CO.: Sacramento, Cal., 8, three weeks.

BROADWINNER CO.: Wheeling, W. Va., 15, week; Columbus, O., 20, week; Mansfield, March 1, 2.

BRENTFORD-MATLACK CO.: Toledo, O., 22, week; Akron, 23, 24; Springfield, 25; Canton, 25; Toledo, 26, 27.

BLACK FLAG CO.: Detroit, 18, 19, 20; Dayton, O., 22, 23; Springfield, 24; Canton, 25; Toledo, 26, 27.

BLACKWELL'S STOCK CO.: Texarkana, Tex., 18; Sherman, 19; Fort Worth, 20; Dallas, 22, 23, 24; Waco, 25; Austin, 26; Galveston, 27; March 1, 2, 3; Houston, 4, 5, 6; New Orleans, 8, two weeks.

BLAINE SCOTT: Boston, 15, week.

CORA VAN TASSEL: Danville, Ky., 15, week; Fort, 22, week; Winchendon, March 1, week; Mt. Sterling, 8, week; Paris, 15, week; Marysville, 18, 19, 20; Ridgway, Pa., 22, 23, 24.

CARRIE STANLEY CO.: Dubois, Pa., 18, 19, 20; Ridgway, Pa., 22, 23, 24.

CROSEN'S BANKER'S DAUGHTER CO.: Boston, 15, week; Providence, 22, week.

CLARA MORRIS: Baltimore, 15, week; Elmira, N. Y., 22; Birmingham, 22; Buffalo, 23, 25; St. Louis, 26, 27; N. Y. City, March 1, week.

CHARLOTTE THOMPSON: Fort Worth, 23, 24.

CRITERION COMEDY CO.: Kalamazoo, Mich., 15 to 20; Marshall, 21 to 24; Albion, 26, 27; Jackson, March 1, week; La Porte, Ind., 8, week.

CHARLES THORNTON: Cleveland, 15, week.

CARRIE BAWN CO.: Jersey City, 18, 19, 20; Brooklyn, E. D., 22, week.

CHARLES BOUCHEAU: Boston, 1, four weeks.

CHARLES BANDMAN: Jamestown, N. Y., 18, 19, 20; Mansfield, O., 22, 23, 24; Springfield, 25, week; Hamilton, March 1, 2, 3.

CHARLES D. LEWIS: Utica, 8, two weeks.

CHARLES ST. CLAIR: New York, 15, week; Brooklyn, E. D., 22, week.

CHARLES THOMPSON: Fort Worth, 23, 24.

CHITRONE'S CO.: Kalamazoo, Mich., 15 to 20; Marshall, 21 to 24; Albion, 26, 27; Jackson, March 1, week; La Porte, Ind., 8, week.

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THE NEW YORK MIRROR.

TELEGRAPHIC NEWS.

SPECIAL TO THE MIRROR.

NEW BRITAIN, Ct., Feb. 16.—Kennedy's Jolly Jowers opened, week to a packed house. Manager W. W. Hanna, of this city, has assumed the management of this company for the rest of the season.

ALBANY, Feb. 17.—The Rajah, at the Land, with J. G. Saville and Rillie Deaves in the cast, is doing fairly. Corinne, at the Museum, in The Mikado, is drawing big.

NEWBURYPORT, Mass., Feb. 17.—The Dalys in Vacation Monday night to an immense house. Gave better satisfaction than at any time before.

PORTLAND, Me., Feb. 17.—Frank Mayo as Waldemar, in Nordeck, to a most enthusiastic audience. Encores numerous. Katherine Kidder a great success. Company superior to any seen here in years, and the engagement a pronounced success.

FALL RIVER, Mass., Feb. 16.—Bennett and Moulton Opera company opened at the Academy last night in Olivette, to a good house, at low prices. The performance was tame, although it seemed to please the audience. Company had had hard work to get here; the only railroad that is running is by way of Providence. Six of the chorus took a wrong train and did not arrive.

ROCHESTER, Feb. 16.—At the Academy, Little's World company is doing an excellent business. The company is good and the spectacular effects are fine. Barlow, Wilson and Rankin's Minstrels opened to a large house last night. Troupe equal to the best.

BUFFALO, Feb. 17.—A blizzard and heavy snow storm seriously interfered with Monday night's openings. Duff's Mikado company began a week's engagement at the Academy before a fair-sized house. The Court Street Theatre was well filled to see Chanfrau in Kit. Little Church appeared at the Museum before a good audience, though not the regulation size. Unknown was the bill. The Adelphi patronage was also smaller than usual.

PITTSBURG, Feb. 17.—At the Opera House on Monday evening Hoyt's Rag Baby was given, for the first time here, before a large and well pleased audience. The company is a very good one, and is headed by Messrs. Daniels and Mitchell and Miss Rice. Alone in London, one of Robert Buchanan's best works, is being presented at Library Hall to good business. Cora Tanner's acting in the leading role is very good. W. J. Ferguson joined the company here. Nelson's Vaudeville Coterie opened well at the Academy, as also did J. H. Keane at Harris'. The magnificent floral offering which was presented to Zeida Seguin by the Pittsburg B. P. O. E. was a timely tribute to a deserving artist and excellent lady. Miss Seguin has frequently given her services to the Elks gratis. Harry Ellister started the ball rolling for the presentation.

BOSTON, Feb. 16.—A large house greeted the Boston Ideals in Victor at the beginning of the second week at the Boston Theatre. The Jilt had a large house at the Boston Museum. Large houses also at the Globe to see Thatcher, Primrose and West's Minstrels, and at the Park to see Blackmail. At the Hollis Street The Mikado held its own, and Ada Gray at the Bijou in East Lynne. John A. Stevens, in A Great Wrong Righted, at the Howard Atheneum, and The Banker's Daughter at the Windsor. Japanese Village at the World's Museum.

NATCHEZ, Feb. 16.—Oliver Bryon, in The Inside Track, drew the largest and most fashionable audience of the season last night. WILLIAM STEWART, City Marshal.

NEW ORLEANS, Feb. 15.—Janish has scored an immense hit here. Business large. She presented me on the stage to-night with a gold watch and chain. DAVID PEYSER.

Amateur Notes.

The reception and dinner of the League and Amateur Dramatic Societies at the Hotel Hungaria last Saturday evening was one of the most enjoyable events that has taken place in the little world of amateurdom this season. While the occasion was not meant to be in the nature of an anniversary, it still chanced to mark the first year of life of the League, and the prosperous condition, both financially and socially, of that organization, could not have been more fittingly commemorated. Dancing began the evening's enjoyment, and was kept up until midnight, although this feature of the affair took place considerably of the nature of a "stag," owing to the rather slim attendance of ladies, through certain misunderstandings relative to the presence of the fair sex. When, precisely at midnight, the entire party of about thirty gentlemen and ten ladies sat down at the long table in the dining-room of the hotel, and prepared to feast and make merry, it would have been hard to imagine that the difficult task of conceiving a part had ever been given to any of them. Thomas J. Burton, President of the League, presided over the table, while Hannah M. O'Keefe, of the Greenwich, occupied the place of honor at his side. Facing them at the foot of the table was Captain J. Gordon Emmons, of the Jersey City Dramatic Association. Mr. Burton, in taking his place as toast-master, congratulated those present on the success of the League and predicted still greater success in the future. On closing he called on Capt. Emmons to respond to the toast, "Amateurs From a Foreign Land." The other toasts spoken to were: "Stage Management," Dr. R. H. L. Waters, of the League; "Music," Prof. J. Hanan, of the Brook Amateur Orchestra; "The Amateur Theatre," J. Ridgeway Tiers, of the Ladies' "L. S. Weyer, of the Garrisonians," "Admiral Dove," of the Greenwich, and "The Press," S. Stockvis, of the

Mirror. Recitations were given by Thomas T. Hayden, of the Booth; E. W. Hodson, of the Jersey City; Mr. Buchanan, J. C. Costello, of the League; W. S. Guibrie and Boyd Everett, of the Garrick and Charles Splitdorf, of the League. Harrison Millard favored with several songs, while Miss O'Keefe sang a charming little number entitled "Tit for Tat." Among the others present were Mrs. M. E. Butler, of the Bulwer; Mrs. E. W. Hodson, of the Jersey City; Ella G. Greene, of the League, and Mrs. Greene, Harriet Lawton, Fanny L. Friedman, Helen Sweeney and Mrs. Sweeney, of the League; George Maires, Fred Vilmar and S. L. Schoen, of the Greenwich; Frank Thonger and Fred Schaeffer, of the Rivals; H. J. Anderson and Charles Trier, of the Bulwer; M. L. Shellak, of the Greenwood Literary Club, Brooklyn; George W. Rice, of the League; Webster White and J. W. Hottinger, of the Garrick; Edwin H. Low and C. Connors.

To the awful inclemency of last Thursday night's weather may be attributed the small audience that greeted the Greenwich Amateur Opera company's performance of Eichberg's opera, The Doctor of Alcantara, at the Lexington Avenue Opera House. The work was cast to the full strength of the organization, and was made highly enjoyable throughout. Hannah M. O'Keefe, as Inez, an inviting soubrette, was in her native element, and sang and acted with a grace and vivacity that won for her enthusiastic plaudits. Her imitation of Pomposa was most laughable. As the Doctor, Eugene Clarke did extremely well, almost surpassing his work in The Mikado. Mrs. C. R. Griggs, as Donna Lucretia, was unfortunately not well enough up in her lines to give her that confidence so necessary to good acting, but her fine contralto voice was heard to advantage. George C. Pearce's rendition of the part of Carlos was careful and painstaking, while M. M. Cooper as Senior Balthazar, A. C. Metz as Perez, and Charles A. Hetzel as Don Pomposo, were also deserving of praise. C. U. Graves as Sancho and Nina Douglas as Donna Isabella did very nicely what was required of them in small parts. A reception followed the performance.

On Friday evening a clever rendition of The Mikado was given by the New York Church Choir Amateur Opera company at the Lexington Avenue Opera House. Among the ladies who specially excelled in their parts were Mrs. Henrietta Griggs, the Katisha of the Greenwich, and Mrs. Emma Henry Thomas as Yum-Yum. All the male members of the cast did creditable work.

The second performance of the Park was given at the Lexington Avenue Opera House on Monday evening to a large audience. Hazel Kirke being the play. The honor of the evening were carried off by Ella G. Greene, John C. Costello and S. G. Frost. The former in the title role was all that the requirements of the part called for, and in the stronger scenes proved particularly effective. As Lord Travers Mr. Costello was manly and vigorous, giving a performance marked with no very noticeable errors and any number of strong points. Ed. A. Slattery drew all the honor possible out of the part of Pittacus Green, while J. B. Rourke was equally successful in the character of Met. The remainder of the cast were in the main deserving of praise. Kittie T. Lee as Dolly Duton looked charming, while Laura Roscoe as Lady Travers was sufficiently haughty and imposing. The singing of the Arlington Quartette was but fair, while the scenery was good and the costumes appropriate. Some of the waits between the acts were unusually long, it being almost midnight before the performance was ended. A reception followed.

On last Saturday evening the Junior Club presented two very humorous comedies. A Cure for Fidgets and The Little Sentinel, at the University Club Theatre, for the benefit of St. Mary's Free Hospital. A very large audience was present, and the programme was highly creditable to the talents of those engaged, among whom were Valentine Hall, Fred Satterlee, C. K. Beekman, G. Livingston, Fairfax Morrison, E. J. Wendell and others.

W. S. Gilbert's charming comedy of Sweethearts and the one-act play of Rough Diamonds will be given at the Music Hall, Orange, N. J., on Saturday evening. Included in the cast will be Marion Booth and William Elton, of Wallack's; Belle Arnott, Mr. Buckland and Mr. Goodwin.

The Bulwer will present Our Boys to their numerous friends before they close the season.

It is the intention of the Garrick to wind up its season's work with The Chimes of Nor mandy.

A benefit will be tendered to Eugene Clarke, the well-known tenor, who has reaped many honors for his performances this season with the Greenwich Opera company, and who also ably manages their entertainments, about April 2. Acts will be given from The Mikado, The Doctor of Alcantara and Iolanthe. Nell Gwynne will be given by the Greenwich in May, to close a very successful season, with Hannah M. O'Keefe in the title role.

Louis de Lorme will be presented by the Bulwer at the University Club Theatre on the evening of Wednesday, Feb. 24, with the cast as already given in these columns.

The Amateur Opera Association, of Brooklyn, is to present The Mikado at the Academy in that city on Wednesday, Feb. 24, with a cast including Laura S. Groves, J. Williams Macy and Mrs. E. M. Merriman.

A performance of Kathleen Mayouneen will be given by the St. Thomas Dramatic Union of Brooklyn, at the Athenaeum, on Monday, March 1. Among those included in the cast are F. N. Gomez, J. Tweed, J. J. Breen, Miss C. McDowell, Clara Eagan, J. J. Sullivan, F. A. Murphy and others.

Among the subscribers for the entertainment to take place this evening at "The Barnard," 239 East Fourteenth street, in aid of the Confederate Home for Girls in Charleston, S. C., are Mayor Grace, Mrs. J. J. Astor, Mrs. James Brown Potter and Mrs. August Belmont.

MANAGERS' DIRECTORY.

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POTTER OPERA HOUSE.
OPEN DATES: Feb. 22, week; March 1, week. Rent or share. G. W. POTTER, care MIKAN.

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14, 15, 16, 18, 20 ELIOT STREET, BOSTON.
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First class board at reasonable prices.
SPECIAL TERMS TO PROFESSIONAL PEOPLE.

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W. H. TILLOTSON, Acting Manager.

FIFTH MONTH
of
BEAUTIFUL EVANGELINE
by
RICE'S STAR BURLESQUE COMPANY.

Evenings at 8: Wednesday and Saturday matinees at 2.

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Every Evening at 8.

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Special rates to theatrical companies. Wagons suitable for all kinds of goods and baggage. Office at the Pacific House. H. HERCROFT, Proprietor.

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WARNER OPERA HOUSE.
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HARVARD ACADEMY.
Population, 8,000. Seats 800. Entirely refitted with good stage and scenery. Only theatre in the city. G. W. SMITH, Manager.

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FRANK DEITRICK, Proprietor. Half block from Opera House. Special attention and rates to the profession.

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LLOYD W. WHITLOW, Manager.

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MARSHALL, MO.
MARSHALL OPERA HOUSE.
Seats 1,000. Stage 60x45. Opera chairs. Lighted by gas. Full scenery. Shaving terms only. Population 5,000. Address CHARLES D. KAER, Proprietor.

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The new Opera House a success from the start. On ground floor. Seats 1,000. Large stage. New scenery; new chairs; new everything. Open dates for good attractions. Address STIVERS AND WELLS.

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HEARD'S OPERA HOUSE.
Seats 1,000. Stage 30x60. Complete scenery. Population 5,000. Share or rent. J. S. & S. D. HEARD, Props.

NEWCASTLE, PA.
PARK OPERA HOUSE.
This house is new and will be ready for opening on or about MARCH 10.

ON GROUND FLOOR, 1090 Kane patent folding chairs. Stage 43x15. Eight comfortable dressing-rooms, heated and lighted by gas; hot and cold water. Electric power. Everything new and of the latest design. Population 15,000, and best show town in Western Pennsylvania.

WANTED—A first-class attraction for opening. Address all communications to A. W. THOMPSON, Secretary, Park Opera House.

OGDEN, U. S.
NEW OPERA HOUSE.
For time apply to H. S. TAYLOR, 23 E. 14th St., N. Y.

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LEWIS NEW OPERA HOUSE.

This house is just completed and is now, by all odds, the finest and most convenient house in the State. The largest and best equipped stage.

Will give liberal sharing terms or certainties to first-class attractions.

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TUCKER HALL.
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Lively tower, 3,000 people. Elegant room on ground floor; seats 1,100; steam heat and folding chairs. Stage and scenery ample. One attraction per week only; no panic prices. Pay-day on each 15th. OPEN DATES: Weeks of Feb. 18, 25; March 1, 8, 15; April 19, 26. WILLIAMS & CROSWELL, Managers.

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WADPETON, DAKOTA.
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BRISTOL HOUSE.
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Seats 1,000. Population of the city 24,000. Good scenery and good lights. This theatre is newly refitted and furnished with opera chairs. The theatre is centrally located. Opened for good attractions from now and season 1886-7. Address Dr. O. C. FARQUHAR, Leaser and Manager, No. 180 Putnam Avenue.

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THE NEW YORK MIRROR.

London Gossip.

LONDON, Feb. 6.

Carrie Hope, a young actress of considerable provincial fame, will replace Miss Norreys at the charming Court Theatre this evening. Little Miss Norreys joins the Haymarket dramatic forces in the near future. Mrs. Beerbohm-Tree also will appear at the time-honored Haymarket house. This lady is coming prominently to the front of late as a leading lady.

On Thursday of this week a lady pretty well known on the New York stage, Helen Barry, gave a matinee at the Haymarket of B. C. Stephenson's new adaptation called *A Woman of the World*. The plot of this work is rather attenuated, and the dialogue is both pointless and diffuse. It is the story of the love of an ancient though handsome widow for a young soldier whose uncle designs him for a lady more suited to his age. The soldier fancies himself in love with the widow. On the other hand, the young lady chosen by the uncle is temporarily fascinated with a long-haired, vain German tenor. With these cross purposes the story opens. War is declared between the widow and the ogreish uncle, the widow slyly helping along the tenor's suit, at the time the uncle endeavors to bring about a rupture between the nephew and his widow lady-love. It is a little bit like the pretty old farce of *Naval Engagements* in places here and there. It now occurs that the widow takes to sending love verses to her soldier, said verses having once before done duty to an older flame. Naturally this sort of thing disgusts the soldier, who begins to think himself an idiot for disobeying his relative, one much older and more experienced than himself. All this time the young lady designed by the uncle for the soldier becomes frightened at the seriousness her flirtation with the tenor is assuming, and makes the startling discovery that the soldier alone possesses her heart. As a matter of course the two arrive at an amicable understanding, the widow's machinations fail to the ground, and the tenor is proved a musical thief and fraud. The Pyke Opera company, which has had many vicissitudes, is reported to have recently disbanded in Chicago.

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—Frank C. Cooper has severed his business connection with Bartley Campbell.

—We, Us & Co. will begin a two weeks' engagement at the Standard Theatre on March 1.

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—On Monday next the Madison Square Theatre management will listen to the reading of a new domestic comedy by Howard P. Taylor.

—Mrs. Harley Merry's Argonauts of '49 opened at the Griswold, Troy, to the largest audience of the season at that house. The audience numbered 2,000.

—The floods in New England have seriously interfered with the business of companies on tour. It has been bad even where railroad connections were not missed.

—Grath's Eloped With a Circus Man has been rewritten and new business introduced. The piece is ready for immediate presentation whenever Mr. Grath can effect the necessary arrangements.

—A compromise has been arranged between Howard P. Taylor and Minnie Madder, and that lady will continue to play Caprice. By consent of both parties, the suits *pro et con* have been dismissed.

—The Little Tycoon is nearing its second month at the New Temple Theatre, Philadelphia. One especially attractive feature of the opera is the beautiful scenery from the brush of Charles Fox.

—George Morton, Adelaide Moore's leading man, has arrived in the city. After a long siege of the one-night stands, the company resting a week. It will re-open at Philadelphia next Monday night.

—William Haworth was substitute for W. H. Crane in *The Comedy of Errors* during the latter's illness in Chicago. His performance was very creditable; but Mr. Crane's absence from the cast hurt business.

—The mighty press is thus early booming the coming circus season with elaborate accounts of the preparations going on in the Winter quarters, with a goodly filling of alloy in the shape of exaggeration thrown in.

—John Stetson has completed arrangements with George C. Brotherton by which the opera of *The Little Tycoon*, which is still running to big business in Philadelphia, will be heard at the Standard Theatre later in the season.

—Lizzie Evans' first fortnight in New England has been a series of successes, and return dates are being made everywhere. At North Attleboro, last Thursday, a banquet was given the company by friends of Steve Corey, the comedian, at the Wamsutta House.

—H. D. Van Wyck has leased his Academy of Music, Norfolk, Va., to Messrs. Herzog and Strasburger for five years from August 1. Joseph Strasburger will be the resident manager. The Academy, built about five years ago, is one of the finest theatres in the South.

—Lilli Lehmann, the famous German prima donna; Ovide Musin, the violinist; Franz Rumel, the pianist, and Emanuel Moor, musical director, have formed an alliance to present "Concerts Artistiques." Henry Wolfsohn, with headquarters at Steinway Hall, is the business manager.

—Henry French lost a bet of \$10 to Mr. Nixon, of Nixon and Zimmerman, the Philadelphia managers, the other day. He wagered on the result of the week's engagement of *The Private Secretary* in Philadelphia, holding that the receipts would not go over \$7,000. They reached over \$8,000. Mr. French is not dissatisfied, as it is a case where he makes by losing.

—Seated Instructions will be presented at Col. Sinn's Park Theatre, Brooklyn, on March 1, for one week, with the following company from the Madison Square Theatre: Mathilde Madison, who will be seen in the part which she originally created; J. H. Stoddard, Marie Burroughs, Walden Ramsey, Miss Russell, L. F. Massen and Frederic Robinson. The Madison Square Theatre scenery will also be used.

—Edward Seabrooke has secured from William C. Mitchell, of St. Louis, the right to produce William Gill's burlesque, *Our Goblins*, and will go on the road with it shortly, opening in Meriden, Conn. Mr. Seabrooke will be seen in the part formerly played by Mr. Gill, while Harry Jackson, a clever young comedian, and nephew of Joseph Jefferson, will enact the character which made such a hit in the hands of Francis Wilson. The other people engaged so far are Lydia Yeaman, Julia Christie and H. Cluzette. New scenery is being painted by Lafayette Seavey, and Charles P. De Garmo has been engaged to go in advance. Some six weeks has been booked.

—A. B. Anderson, manager of Robert L. Downing, who is soon to appear in the new play, *Vantour the Exile*, states that he has been complimented very strongly on the supporting company which he has gotten together. "I have selected the cast," he said to *THE MIRROR* reporter, "with a view not only to their use in *Vantour*, but to their adaptability for the legitimate as well, as it is my intention to present Mr. Downing in selections from

the provinces, Katie Samuel made a most pronounced hit in Bath last week. Her recitals were received with marvelous enthusiasm, and encores were frequently demanded. Another Bath success was *On Change*, produced by Mr. Duck at the Theatre Royal. A Miss Emily Grattan, the young actress lately engaged by Mrs. Bernard Beere, made a pronounced success. Mrs. Beere, during her highly successful provincial tour, saw all the promise in this young lady which she seems likely to speedily to fulfil. We wonder if the young lady is a sister of our New York Miss Grattan.

One is constantly hearing of clever Americans doing all sorts of able work here. A

few days since, at the Crystal Palace, Marie A. Brown gave a most erudite lecture on Sweden, in which country she has passed several months. Miss Brown is a New Yorker, and is giving a series of lectures to the best art schools of London. She is known as the translator of several books by Swedish authors, and has done much to unearth the glories of the Norseland literature, both dramatic, historic, fictional and poetical. Her first lecture was "Modern Aspect of an Antique Land." The lecture was illustrated by several fine views, and the lecturer referred to authors who claimed for Sweden immense antiquity. Miss Brown has been cordially received by the best literary and artistic people of London, and she will no doubt score a large measure of pecuniary success as well.

McCullough's repertoire Our engagement at the new National Theatre, Washington, week of March 8, is looked forward to as a gala week, as the French Minister and many prominent officials are to attend. The present season will last but seven weeks, and we will play only in large cities, closing probably with a metropolitan engagement."

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—Seated Instructions will be presented at Col. Sinn's Park Theatre, Brooklyn, on March 1, for one week, with the following company from the Madison Square Theatre: Mathilde Madison, who will be seen in the part which she originally created; J. H. Stoddard, Marie Burroughs, Walden Ramsey, Miss Russell, L. F. Massen and Frederic Robinson. The Madison Square Theatre scenery will also be used.

—Edward Seabrooke has secured from William C. Mitchell, of St. Louis, the right to produce William Gill's burlesque, *Our Goblins*, and will go on the road with it shortly, opening in Meriden, Conn. Mr. Seabrooke will be seen in the part formerly played by Mr. Gill, while Harry Jackson, a clever young comedian, and nephew of Joseph Jefferson, will enact the character which made such a hit in the hands of Francis Wilson. The other people engaged so far are Lydia Yeaman, Julia Christie and H. Cluzette. New scenery is being painted by Lafayette Seavey, and Charles P. De Garmo has been engaged to go in advance. Some six weeks has been booked.

—A. B. Anderson, manager of Robert L. Downing, who is soon to appear in the new play, *Vantour the Exile*, states that he has been complimented very strongly on the supporting company which he has gotten together. "I have selected the cast," he said to *THE MIRROR* reporter, "with a view not only to their use in *Vantour*, but to their adaptability for the legitimate as well, as it is my intention to present Mr. Downing in selections from

the provinces, Katie Samuel made a most pronounced hit in Bath last week. Her recitals were received with marvelous enthusiasm, and encores were frequently demanded. Another Bath success was *On Change*, produced by Mr. Duck at the Theatre Royal. A Miss Emily Grattan, the young actress lately engaged by Mrs. Bernard Beere, made a pronounced success. Mrs. Beere, during her highly successful provincial tour, saw all the promise in this young lady which she seems likely to speedily to fulfil. We wonder if the young lady is a sister of our New York Miss Grattan.

One is constantly hearing of clever Americans doing all sorts of able work here. A

few days since, at the Crystal Palace, Marie A. Brown gave a most erudite lecture on Sweden, in which country she has passed several months. Miss Brown is a New Yorker, and is giving a series of lectures to the best art schools of London. She is known as the translator of several books by Swedish authors, and has done much to unearth the glories of the Norseland literature, both dramatic, historic, fictional and poetical. Her first lecture was "Modern Aspect of an Antique Land." The lecture was illustrated by several fine views, and the lecturer referred to authors who claimed for Sweden immense antiquity.

Miss Brown has been cordially received by the best literary and artistic people of London, and she will no doubt score a large measure of pecuniary success as well.

It rarely happens that when either a man or a woman is filled with enthusiasm, and firmly believes that success is to crown his or her efforts, that it fails to so crown them in the end. Miss Brown is one of those people who believes in herself and her work; hence she is bound to impress others in her way of thinking.

A. W.

Professional Doings.

—Frank C. Cooper has severed his business connection with Bartley Campbell.

—We, Us & Co. will begin a two weeks' engagement at the Standard Theatre on March 1.

—H. S. Taylor has charge of the booking for the new Opera House at Ogdensburg, N. Y.

—The syndicate that was to get up a Japanese village on a large scale is making very slow progress.

—The Pyke Opera company, which has had many vicissitudes, is reported to have recently disbanded in Chicago.

—The weeks of Feb. 22 and March 1 are open at the Potter Opera House, Amsterdam, N. Y. Manager Potter will rent or share.

—On Monday next the Madison Square Theatre management will listen to the reading of a new domestic comedy by Howard P. Taylor.

—Mrs. Harley Merry's Argonauts of '49 opened at the Griswold, Troy, to the largest audience of the season at that house. The audience numbered 2,000.

—The floods in New England have seriously interfered with the business of companies on tour. It has been bad even where railroad connections were not missed.

—Grath's Eloped With a Circus Man has been rewritten and new business introduced. The piece is ready for immediate presentation whenever Mr. Grath can effect the necessary arrangements.

—A compromise has been arranged between Howard P. Taylor and Minnie Madder, and that lady will continue to play Caprice. By consent of both parties, the suits *pro et con* have been dismissed.

—The Little Tycoon is nearing its second month at the New Temple Theatre, Philadelphia. One especially attractive feature of the opera is the beautiful scenery from the brush of Charles Fox.

—George Morton, Adelaide Moore's leading man, has arrived in the city. After a long siege of the one-night stands, the company resting a week. It will re-open at Philadelphia next Monday night.

—William Haworth was substitute for W. H. Crane in *The Comedy of Errors* during the latter's illness in Chicago. His performance was very creditable; but Mr. Crane's absence from the cast hurt business.

—The mighty press is thus early booming the coming circus season with elaborate accounts of the preparations going on in the Winter quarters, with a goodly filling of alloy in the shape of exaggeration thrown in.

—John Stetson has completed arrangements with George C. Brotherton by which the opera of *The Little Tycoon*, which is still running to big business in Philadelphia, will be heard at the Standard Theatre later in the season.

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